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TWO-FOLD SCREEN.

INGALLS' HOME MAGAZINE.

VOL. I.

LYNN, MASS., NOVEMBER, 1887.

No. 1.

GREETING TO FRIENDS, OLD AND NEW.

LIDA AND M. J. CLARKSON.

WITH this first number of INGALLS' HOME MAGAZINE begins a new enterprise, never before undertaken in this country—that is to say, the publication of a monthly periodical devoted exclusively to woman's work in its varied branches, and suited to the capacity of all classes of workers.

In its different departments, it will give to its readers each month plain, practical instructions, which will enable them to learn all kinds of decorative work, such as embroidery, painting, drawing, modeling, *repoussé* or brass hammering, pottery decoration, etc., so that each year's issue will be equivalent to a valuable course of lessons in Art, such as would cost a large sum if taken of regular instructors. In fact, it is difficult for many, located away from the large cities, to obtain such instruction, even where the means are at command, and we feel confident in predicting for this undertaking great and unparalleled success.

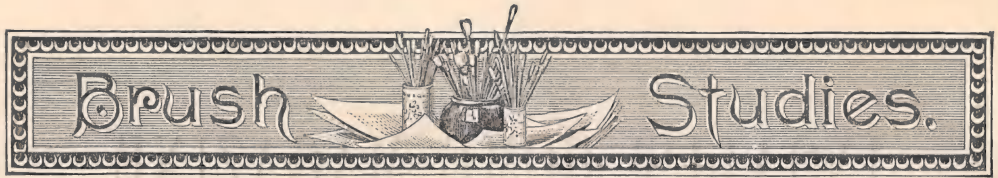
A summary of what is offered to subscribers may be briefly stated as follows:—One department will be devoted entirely to "*Decorative Painting and Embroidery*," another to "*Practical Lessons for Beginners in Drawing and Painting*," while the popular "*Brush Studies*," and "*Household Decoration*," so familiar to thousands of former readers, will be continued in the same instructive and entertaining manner. To these will be added "*Helpful Hints and Suggestions*," "*Query Boxes*" for the several departments, interesting "*Correspondence Columns*," and other helpful and pleasing features of interest to every wide-awake woman, in assisting her either in making home attractive, or putting

into her hands the means of earning "pin-money," or even a livelihood.

We are convinced that, after the perusal of one copy of this Magazine, no woman will be without it for double or treble the price asked. With these things in view, will not old friends and new rally around us, and not only subscribe at once, but induce others to do so, not only in order to obtain the valuable premiums offered by the publisher, but at the same time giving us encouragement to go on with the good work, making it better and more attractive with each issue?

We can guarantee readers far more than the value of the subscription price in even one or two numbers, and they will feel amply repaid for so small an outlay.

We would also add that to beginners in drawing and painting, the department devoted to these subjects will offer every inducement. Subscribers will be allowed the privilege of sending their work to us for criticism and suggestion, which will give them the advantages of the class-room, and will be nearly if not quite equal to private instruction. This is a special feature, never before introduced in connection with any periodical that has been published, and will be hailed with delight by the large number desiring instruction of the kind, but having neither the means nor the opportunity to avail themselves of it. We expect, indeed, to have the largest class in drawing and painting in the United States. Join it at once, and thus secure from the beginning all the advantages to be derived from a thorough course of instruction in Art for the small sum of one dollar asked in annual subscription to the Magazine.



CONDUCTED BY LIDA AND M. J. CLARKSON.

LANDSCAPE PAINTING. — TREATMENT OF DESIGNS FOR A TWO-FOLD SCREEN.

THOSE who have followed *Brush Studies* up to the present time may safely venture upon more ambitious work, viz.: landscapes, involving greater detail and more elaborate treatment.

The subjects chosen for screen decoration, shown in the illustration (*see frontispiece*), are compositions arranged expressly to afford practice not too difficult for the amateur, while easier studies will be given in another department of the MAGAZINE, intended expressly to meet the wants of those who find these instructions somewhat in advance of them.

In the subjects chosen for illustration, this month, you will observe those features essential to every good composition in order to make it at all effective, that is, distance, middle distance, and foreground. As before stated, each of these must receive different treatment to produce a good perspective, or atmospheric effect. In right-hand panel of screen we have a summer landscape in which the middle distance is marked by the house, but it should be borne in mind that even in distance there are some points more remote from the eye than others, and consequently more hazy and indistinct because of the greater depth of atmosphere the eye has to penetrate. At the house, middle distance seems to terminate, and here, too, will be seen various degrees of distance between this point and the water's edge. And here the same principle holds true, that is, greater detail must be given those portions nearest the foreground, the outlines growing more marked and distinct as they near the eye.

In painting this landscape you can enlarge it by the simple method described in previous studies, that is, by simply blocking out your canvas and the model into squares corresponding as to proportion and sketching within these squares what you see in the same

divisions in the smaller design. The small sketch may thus serve as a model for a canvas of at least 36 x 22 inches. Begin as in all pictures, by drawing the prominent outlines with charcoal, and, having fixed them permanently, proceed to lay in the general effect of outline and shade with a wash of burnt sienna and black, thinned with spirits of turpentine, leaving the lights either uncovered or else painting them very thinly. The scheme of color is as follows: the sky, blue with fleecy clouds, growing warmer near the horizon; the building in the middle distance is a reddish brown with gray roof; the foliage largely qualified with gray, but growing richer in tone as it nears the foreground; the shrubbery and grass on the banks of stream are painted a light, warm green, showing the yellow sand at the water's edge. The water reflects the sky but is darker in tone, and the foliage is clearly mirrored in the placid stream which has the appearance of depth and transparency. These reflections are darker in tone than the foliage itself.

To prepare the palette for work, you may proceed as follows: for the sky and water you will need silver white, cobalt, a little light cadmium and a trifle madder lake. This is qualified by a little ivory black. You begin by laying in the sky tint and working down towards the horizon. Be careful not to give it too blue a tone, a common fault with beginners, and if two paintings are necessary, the first should be lighter in tone. We would, however, advise but one painting, as it insures a more transparent atmospheric effect. The clouds are now painted over the sky, being gray in tone with soft, white lights. The palette for clouds is white, yellow ochre, cobalt, madder lake and a trifle black; in the shadows a little burnt sienna may be added; the more remote foliage is painted with white, permanent blue, yellow ochre, madder lake,

burnt sienna and ivory black; the foliage of the large tree branches which cross the sky in direct foreground is painted with same palette, substituting light cadmium for yellow ochre and adding raw umber in the shadows; the branches themselves are painted with Vandyke brown, burnt sienna, black, yellow ochre and a trifle cobalt. It is presumed that you have given the tree branches a dead coloring over the sky in the first lay-in, as directed; if you have traced in the outlines in this way they will be sufficiently apparent to prevent error in the later painting. When the rough bark of trees is to be imitated, it should be thickly painted, so much so as to project somewhat from the canvas, the outlines being rough and irregular. It is important to introduce the foliage upon the sky while it is still wet, in order that the sky tint may mix somewhat with the parts of foliage painted over it. In this way the edges may be softened and all harsh outline avoided.

To lay in the masses of foliage a large bristle brush is needed. Paint at first the more receding portions in simple masses, then the middle tint, care being taken to preserve the general outline and to give the true character of each mass. The edges may next be painted with a smaller brush—a flat pointed sable of medium size—and, as the foliage at the edges is comparatively thin, more medium may be used, and afterwards these lighter parts retouched with opaque tints, giving a little more richness and finish. Remember these directions are only for the foliage in the immediate foreground which stands out in strong relief against the sky.

The grasses and shrubbery on the bank of the stream are painted with white, Antwerp blue, light cadmium, madder lake and ivory black for a general tone. In the shadows, add raw umber and burnt sienna.

The water is painted the same colors given for sky, adding more black and a trifle raw umber to the general tone, with burnt sienna and cobalt in the shadows. Where the water reflects the foliage, the same colors used for foliage are to be employed. These reflections should be laid in with perpendicular strokes of the brush, the drawing being identical as to form, although of course the position is exactly reversed; the color should be a little more tender and subdued. Make these reflections to correspond as to form, size and color,

painting them in almost exactly as you do the objects which cause them. They will at first appear as if on the surface of the water, whereas, to give an effect of depth and transparency to the stream, they should appear under it. In order to do this it is necessary to drag the colors together so that indistinctness will be given to all outlines. To do this, fill a brush with the lightest shade and draw it horizontally over the reflections, which will remove the appearance of solidity by giving softness and irregularity of outline. Do this lightly so as not to disturb the under painting too much.

The sandy shore of the river bank is largely qualified with gray. Paint this with white, yellow ochre, raw umber and black, with a little burnt sienna in the shadows. For the stones in the stream, which are a grayish brown, use white and black warmed with a little burnt sienna and raw umber; in the lights use the colors given for sky tone.

We may now proceed to describe the "Winter in the woods," upon opposite panel of screen, the scheme of color being entirely different, although the manner of handling is nearly the same. Very little sky is seen in this landscape, only glimpses through the distant foliage. The sky is a warm gray, except where it assumes a rosy sunset hue at the horizon. The gray tint of the sky is also given to the snow, while the distant foliage is somewhat greenish gray in tone. The russet brown of the shrubbery is relieved by bright touches of light caused by the snow lodged upon it.

To paint this landscape begin with the sky, which is at first laid in with a general tone of delicate pinkish gray, composed of silver white, yellow ochre, a trifle cobalt, madder lake and ivory black; the horizon tint is painted with white, vermilion, light cadmium and a trifle black. For the leafless trees use white and light red in the lighter parts, and raw umber and burnt sienna in the deeper accents, and for the lights, yellow ochre, white and a touch of cobalt. The snow is painted with same colors used in sky palette, adding in the shadows burnt sienna and raw umber. For the russet-brown of the shrubbery use Vandyke brown, burnt sienna, raw umber and yellow ochre.

In this winter scene one tone of warm, misty gray prevails and very little positive

color is seen anywhere, unless it be in the rosy glow at the horizon, which is also delicate and misty, and the brown of the foreground shrubbery. These two landscapes make a charming contrast when used for screen decoration.

The simplest pine frame, covered with Lin-cruster Walton and gilded, or bronzed, makes a handsome setting for these panels; but where expense is no consideration an ornamental brass frame will set them off to the best advantage.

BRUSH NOTES.

THE proper care of brushes is an important subject to all who aim at the best results, as very much of the success of the amateur depends upon the condition of material. It is well, therefor to observe these points carefully; to clean brushes properly they should be washed directly after using, first with turpentine or benzine and then with soap and tepid water; very hot water should never be used as it not only melts the resin, with which the brush is glued to the handle, but destroys the spring and elasticity of the hair. Rub them in the palm of the hand until every vestige of paint is removed and then rinse in clear water and draw the hair down to a point to prevent spreading at the ends. It is very difficult to clean a brush in which the paint has been allowed to dry, and unless they are kept clean they become in a short time utterly worthless.

tinted as to give animation to its light." This affords a useful hint to the painter whose room faces the north, where a warmer light is needed, as it often is for certain subjects; while if the studio be so situated that the sun at any time of day interferes, nothing is easier than to interpose a curtain of even texture, not too thick, which can be raised or lowered at will by the fixtures now in common use for window-shades. Some artists prefer a screen of fine transparent paper, which can be adjusted to suit the work. When painting where the exposure is a southern one we have used the latter to excellent advantage. One caution should be observed; the worker should bear in mind that a confined light in a darkened studio will give to shadows and all the *darks* of a picture, an intensity that will greatly diminish in a well lighted room.

By the concurrent testimony of a large number of writers on Art, a northern exposure is considered the best for the studio of a painter, and this because from the north the light is more uniform during the day. But an artist who has a somewhat philosophical turn of mind has investigated the matter very thoroughly, and maintains a contrary opinion, "for," he says, "although the sun does embarrass the painter, especially when at brief and frequent intervals it is crossed by clouds, and though the northern exposure admits a light more uniform, it must be acknowledged that one somewhat south affords a much more beautiful light. And thus it is that the intelligent artist, who distrusts the cold and often bluish color of the north, helps himself by the interposition of shades so

In preparing the palette, place upon it only those colors which are necessary for the work in hand. It is perhaps best to begin with the white, next to this place the yellows, and so on up to the darker colors. They should be placed on the edge of the palette farthest from the person, when held with the thumb through the hole provided for the purpose. After finishing work for the day, the palette should be thoroughly cleaned, by first scraping with the knife and then rubbing with a rag wet with spirits of turpentine. Instead of trying to keep the colors over for future use, learn to put out only enough for one sitting, as fresh paints are always the best. If, however, there should be expensive colors, which you dislike to waste, they can be saved by putting them on a dish, or piece of glass, and sinking in water until wanted.

HOUSEHOLD DECORATION.

CONDUCTED BY LIDA AND M. J. CLARKSON.

A PRETTY BOOK-CASE.—SUGGESTIONS FROM EXCHANGES.

ABOVE every other place in the world a home should be the abode of taste and beauty. Odd moments cannot be better employed than in studying how to make it attractive; not by extravagant or pretentious display, but in the many charming ways a woman of taste can devise to represent harmony, refinement and delicate grace, as opposed to over-decoration and false ornament.

A true home has homelike sentiment stamped upon all its belongings, and without being ostentatious it may yet be elegant because of the graceful arrangement of its furnishings and tasteful accessories.

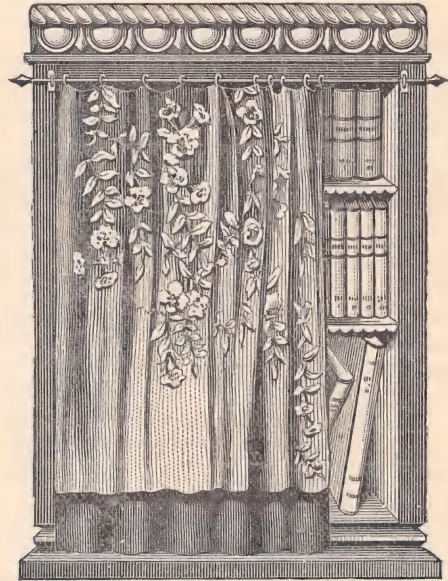
The world judges much of a woman by her surroundings, and it is in her power, in a very great measure, to create an atmosphere of refinement in her home which will exert an influence over its inmates, or guests, of a refining, elevating character.

It is our aim in this department of HOUSEHOLD DECORATION to assist our readers in improving and beautifying their homes, by such suggestions and designs as shall give ample opportunity for the exercise of personal taste in their execution, and yet will help those who are perplexed over such matters, who find it hard to think and devise for themselves. To aid in creating simple, practical, yet elegant decoration, a beauty neither ostentatious nor extravagant shall be our endeavor, and we trust that grace and beauty are charms which will be found in agreement with simplicity and economy, often more pleasing to the cultivated eye than the most elaborate and costly decoration.

Nothing puts people more at ease upon entering a room than that absence of formality and stiffness, that home-like appearance of the furniture, which invites to use as well as to admiration. It is surprising, too, what a little ingenuity, or what is so well expressed in the Yankee word, *gumption*, will do in evolving household conveniences, both ornamental and useful, out of very ordinary articles.

One lady writes that, wanting an easy chair for her sitting room, and not having the means at command to purchase one, she went on an exploring expedition to the attic, where she found tucked away a very large, old-fashioned chair, splint-bottomed, with low arms, very odd and unique, but the seat was broken and the general appearance rather shabby.

We will now give the rest in her own words: "I brought it down stairs into my little work room, where I keep my paints,



BOOK-CASE.

brushes, etc., and where I often take recreation in such work. I dissolved three packages of diamond dye bronze powder in varnish, to which a little turpentine had been added, and with a small, fine brush carefully applied it to all parts of the chair, except the bottom and center of the back; these I upholstered, using heavy ticking, and for the filling, pieces of old, faded and worn comfortables, which are more easily kept in place than materials

used at the upholsterers. I tacked them firmly in place and over them I also tacked a piece of blue satin, on which was embroidered in the center of back and seat a handsome pattern in the satin and Kensington stitch. Across the top of the back I put a piece of dark red plush, three inches wide, and a piece the same width across the front of seat, put on over the satin. As a finish around the seat I fastened heavy fringe with brass-headed tacks about an inch apart. Around the upholstery on the back I fastened a narrow braid to match fringe in the same manner, and my chair is 'a thing of beauty, and a joy forever.'"

Our design this month shows an economical article of household decoration in which an ordinary packing box is converted into a pretty book-case by a little cutting away and fitting in of shelves as shown in illustration. In the absence of such a box, ordinary pine boards can be used by setting them into two uprights, a piece of work almost any one can manage at little trouble or cost. The whole thing is then neatly stained or painted and finished at top and bottom, either with strips of moulding or of Lincaster Walton. A brass rod is fastened to the front, upon which is suspended, by rings, a curtain of suitable texture. Plush is rich and elegant but also expensive. A heavy Turkish satin, with band of plush at bottom, is much more moderate as to cost and hangs in rich, heavy folds. Light fabrics are much used now for such purposes, such as India silk, bolting cloth, pongee, surah or Madras. Our design shows a decoration of trumpet flower in Kensington painting upon golden-olive felting, with a band of plush a darker shade. This may be applied with fancy stitches or left plain by neatly blind-stitching to the curtain, as preferred. Another pretty finish is had by simply slashing the felt up for a fringe, and in this case a gold tinsel cord, looped up at intervals and caught in with the slashed border, is a pretty addition, giving more of a finish with the appearance of regular fringe.

Suggestions from Exchanges.

WHAT A WOMAN DID WITH AN OLD-FASHIONED DESK.—I found in the attic of a country farmhouse a writing desk which must have been made in the 17th century; but some one

who could not appreciate its beautiful hard wood had given it a coat of bright blue paint, which, in its turn, had been soiled and battered. But I saw there were possibilities in it, and inquiring its value was told by the owner, whose eyes were blind to the possibilities, that I could have it for two and sixpence. I paid my half crown and had my prize brought home. I first removed all traces of the blue paint by the use of strong old-fashioned lye soap and hot water. There was one draw under the desk and handsomely carved legs. I called in a cabinet-maker who was possessed of some natural ingenuity, and explained to him that I wanted a little book-case built on top and a standard or shelf for the receptacle of books, etc., underneath. The space between the legs was 15 x 26 inches. I had the shelf 24 x 8 inches; had the desk been larger, the eye would have had to determine the proportions to have looked well. This shelf I joined to the legs by four carved brackets, seven inches long, joining the legs about an inch from the floor, making the shelf eight inches from the floor. The top of the desk is 28 x 8 inches. I had two shelves made for my bookcase of the same dimensions. This bookcase is without back or sides, but is simply four standards set firmly in the four corners of the desk top, twenty-one inches high. These the workman turned and fashioned very artistically with a hand-turning machine. There are two shelves—the lower one ten inches from the top of the desk, and the higher one nine inches from this, and two inches from the top of the standards. For this work he charged me five shillings. The knobs upon the drawer were massive, old-fashioned brass handles. These I burnished as bright as gold, after which I gave my desk a very light coat of black walnut stain, and left it a few days to dry. The inside was as nice as could be desired, except the table or leaf, which, when turned down, revealed a plain wood surface. I procured from the cabinet-maker very thin strips of black walnut (no thicker than velvet), two inches wide, and glued a frame of this around the edges of the writing leaf, being careful to have it true and fit perfectly. Then on to the space enclosed by this frame I glued dark red velvet, being careful to have the edges fit it nicely. I never attempted a piece of work which I felt so richly paid me for my labor.

WORK OR WASTE-PAPER BASKET.—This pretty work or waste-paper receptacle is a square wicker or rope basket, which is gilded with liquid bronze. The inside is lined with dark India red cashmere, fluted around the sides, and smooth over a piece of cardboard for the bottom. The front and back are each decorated with a three-cornered appliqué of embroidery and a plush drapery. The outline design for the embroidery is transferred to olive felt, and then outlined in chain-stitch with olive filoselle. A line of metallic cord is set along the edge inside the chain-stitching, and between the outlines the figures are filled



WORK OR WASTE-PAPER BASKET.

with open fancy stitches in tapestry wool, silk, metallic cord, and tinsel of various colors. The felt ground is cut away around and between the outlines, and the embroidery is applied on a three-cornered piece of tinselled Servian linen, which is backed with a white foundation, and bordered with a narrow band of terra-cotta plush at the outer straight edges. The embroidery is set diagonally on the lower half of the basket, the upper half being covered by the plush drapery. The side of the basket is trimmed with cord and tassels of Soudan wool and gold cord. The cord is crocheted. Form a loop of wool and cord together, * crochet a chain-stitch, draw it out about an inch, put the wool round, pull a loop of the same length through the first stitch, pull a loop through both the loops on the needle, and repeat from *. The tassels

are made of terra-cotta wool and tied with gold cord, and pompons of the wool are studied about the edges and corners.

A LETTER from one of our English sisters from over the water will doubtless be enjoyed, as it is chatty and pleasant, filled full of useful hints, of which American cousins will doubtless take advantage.

"Once upon a time," as children say, I recollect our old nurse inflicting a long and crushing lecture, the object being to convince my small self that I "could n't have a penny bun for a half-penny." (I concluded I wanted, with the hopefulness of extreme youth, to essay a bargain of this nature.) Now "the man convinced against his will, is of the same opinion still." So to this day, I think, using the bun metaphorically, some people go much nearer the performance than others! Surely my readers must have noticed amongst their own friends how some individuals get the utmost effect for their outlay, be it in dress, a pretty drawing-room, an entertainment, or what not; in fact, at any rate, get the biggest penny bun possible for their penny! I really believe I do (and here let me say in advance, that I fear my hints will seem terribly egotistical, a sort of fantasia on my own trumpet); but I think that, for those I most want to help, those who, like myself, have not too much to spend on the mere "prettiness of life," yet like their surroundings to be refined and artistic; who now, perhaps, feel a little hopeless because they cannot afford to buy art pots at 6s. or 7s. each, and artistic draperies at 25s. or 30s.—in fact what children call "really grand things"—and so are rather apt to "let things slide," and thus possibly fail to make their homes as bright and pleasant as they might do with a very small outlay of money, and a little trouble, which is, after all, when spent on one's home, a pleasure. To such readers, therefore, I do not apologize for my apparent egotism, feeling that the fact that I, "*Moi qui vous parle*," have done the things, seen how they looked, heard how they were admired, is more encouragement to go and do likewise than more elaborate views on art as applied to our rooms.

How often one comes across a friend vaguely dissatisfied with her room, yet doing nothing beyond feebly adding a framed pho-

to graph here, or a vase there, to improve matters—first, because “It would cost so much, you know;” and, secondly (if a temporary residence), “It is n’t worth while.” To the first objection I assure my readers that *much* may be done for £2 or £3 to make any room (already furnished, of course) striking and artistic. To the second objection (especially to those who lead a wandering life) I advise no one to listen. In my roving married life, had I done so, I should never have had an approach to a home for the last twenty years, instead of a series of happy home-like memories of all our various resting places, and I might even have arrived at the stage of a strong minded friend (also a soldier’s wife), who assured me she “was quite happy anywhere with a blotting pad and a penny bottle of ink.” I admired (in a way) her philosophy, but not, oh! *certainly* not, her dismal room.

To return to my subject. If it is your lot to live in one of the formal, “cold colored,” dull-looking rooms, the most fortunate of us may be sometimes doomed to, with large round table in the center, the usual expanse of mirror over the mantel-piece, green reps (or some other “horror”) as curtains, sofa, suite of furniture, etc.; set to work at once, put curtains (I prefer them only just below the window, and a draped box seat in each window) of the striped Eastern-looking, double-width material sold at about 1s. 9d. the yard. Only have these on one side of each window; on the other a curtain of soft, creamy Madras muslin, with three-inch falling frill of the same at the edge, and looped back with a wide scarf of that delicious, soft, buttercup-yellow material so like China silk (except in price). Then boldly take down the large mirror, have it placed about three feet from the floor (at the end of the room if a square room, at the side if a long, narrow one), drape the top and one side with any art material, arrange a group of the creamy, graceful, dried palm leaves on the other, just straying on to the glass here and there; below the mirror have a deal shelf covered with bronze-green velvet, and gathered 5-inch frill of the same along the edge, on this place a small palm, gild a common red pot saucer with gold bronze, and drape the pot with a terra-cotta silk handkerchief, or use a good sateen for this. Fill up the shelf with pretty framed

photographs, a Japanese hand-screen or two, some little art pots, etc.; then push your couch (which I am assuming is one of the long, square-looking ones) in front of this. Of course the height of your sofa must regulate the placing of the mirror; throw one of the cheap Indian striped dhurries over the sofa, and a couple of cushions, with “saddle back,” or other artistic covers. Stand a red milking stool with tall palm, the pot draped with a bright handkerchief, at one end of the couch, a little table with pretty nicknacks at the other, a cheap eastern rug on the floor, and you will not know that part of your room. I long to illustrate my article with rough sketches, but, alas! that may not be.

Now push the center table boldly into a corner, cover with a square of the “stripe,” (failing a better cover); place a tall pot—even the homely glazed brown one, with a yellow scarf twisted around its neck, is not to be despised—fill it with Pampas grass and bulrushes; or, if you have *de quoi*, with boughs of pretty evergreens, this group makes a good background and breaks the angle of the corner; fill up the front of the table with photographs, art pots, and the divers cheap artistic odds and ends of the day.

Now for the denuded space over the mantelpiece. Buy two of the very solid and well-made oak book-shelves (mine are about 21 x 26 inches), have two shelves and pierced ends; cost 1s. 11d. each. Get any working cabinet-maker to fit you a small, flatly-framed mirror between the two (mine are twenty inches apart); then paint shelves, mirror frame and all, a dull Indian red (a little copal varnish mixed with the color is an improvement, but enamel glaze would be still better); at the back, to fill in between the shelves, fix rich red and gold Japanese paper, pasted on millboard for strength. Now fill with bits of old china, or, failing that, some of the charming cheap blue and white, or effective red, blue and gold oriental porcelain, now to be bought almost everywhere, and you have a really artistic and pretty little overmantel for about 14s.

Another arrangement of three of these little shelves, with a tawny plush curtain over the middle one (forming a useful place in which to keep any odds and ends), makes a useful little drawing-room bookcase; most of us know a friendly upholsterer, who will

give, or, at worst, sell cheaply, artistic bits of plush, brocade, etc., of which, using the common Japanese hand-screen as foundation, one can make lovely objects for wall decoration. I hang my old miniatures, enamel snuff boxes, old watches, and so on, upon the plush part of some of my fans, and they are much admired. I will gladly describe them to any one.

I feel I am leaving the center of the suppositious room very bare all this time; but, as every room in these enlightened days has several little tables about, it need not long remain so, and, space being limited, I can only add I will gladly answer any questions, or give advice as to improving rooms, where to procure artistic materials, etc., in these columns.

ONE of the best methods for giving light and richness to a somber apartment, is to fit a screen which can be covered with hangings of soft or brilliant coloring. Suppose it is a north room with dark wood and blue furnishings, all of which have a cold look except in midsummer. A frame of ebonized wood or bamboo may be procured, or, if strict economy is desirable, a common clothes-horse with the panels covered on either side with thick brown linen, neatly fastened with brass-headed tacks. The linen is then to be painted over with dull olive green, the colors to be mixed with a good deal of drying oil or turpentine, and the surface covered through four or five shades. The inside of the screen is to be finished in the same manner.

In the meantime the decorator has procured enough thin India silk, or the twilled, richer fabric, to make a little more than three breadths, long enough to reach twice the length of the frame, and run them together. The color must contrast with the prevailing shade of the room, either a deep, dull orange, or light rose pink or light crimson. The decorations are simple, and are only attached to

the ends, which ought not to be exactly alike. They may consist of three or five rows of gleaming metal rings or crescents or coins nearly touching each other, fastened with gold-colored silk. The whole is then lined with muslin or lining silk as near the color of the outside as possible.

When finished it is to be thrown over the top so as to fall in graceful forms, like a scarf, over two of the panels in such a way as to nearly conceal the body color, in easy plaiting at the top. It can be attached to the frame here and there by small pins made invisible by the foldings. The coins or rings will keep it in place at the bottom.

The third panel, or folding, is to be covered almost entirely with a Japanese kakomono, or wall hanging, one of those fine semi-transparent gauze or silk materials on which birds or flowers are painted in circular or oval panels. It is to be lined with soft, white muslin and fastened by means of tacks or pins to the middle of the panel.

The effect is singularly cheerful and graceful. The screen, arranged to shield a closet door, or set in a dark corner, makes a point of light which alters the entire character of the room. If it be an apartment seldom used, the scarf and kakomono can be folded and laid away when not needed.

A richer screen could be made by painting the linen or canvas with yellow and white, making a kind of straw color, and having the frame to match, or else procuring a screen of the plain, solid bamboo. On this arrange, scarf-wise, a breadth of wine-colored silk with dado of velvet to match at either end and half a yard deep. This velvet may be embroidered with ribbon or chenille in rose, pink, pale yellow and white, or decorated with coins and crescents. In draping, the richness of material allows little chance for folding at the top, but stiffness is obviated by having one end considerably lower than the other. A kakomono finishes the third panel.



Easy Lessons in Drawing and Painting.

CONDUCTED BY LIDA AND M. J. CLARKSON.

LEARNING TO DRAW.

HOW delightful is it to be able to express feeling and sentiment either with the pen, pencil or brush, and how much pleasure it affords in enabling one to bring away sketchy little souvenirs of the places visited, perhaps during a summer ramble, a trip to the country or to the mountains, or any of the interesting places one visits during a life time. In fact there is no limit to the memoranda which crowd the note book or portfolio of the aspiring art student, who finds his occupation a constant and ever increasing delight, always prompting him to observe whatever is around him. It is said that an artist finds beauty in almost everything he sees.

I often recall the pleasure once afforded me by the loan of the sketch book of a friend who had traveled much abroad, and had always been in the habit of putting his impressions of travel upon paper, not in the stereotyped letter form so much affected by Americans, which are usually as dry and uninteresting as they are overdrawn and pedantic, but in numberless delightful impressions of each particular locality, drawings with pencil or crayon, delicious tid-bits the pen could never transcribe. By these sketches I was enabled to follow the traveller in his foreign rambles, to see with his eyes, and to get a clear conception of what a voluminous book of travels would have failed to convey. To be sure, my friend was a genius and knew how to use his pencil to the best advantage, to make those happy hits which are peculiar to genius, and yet I believe that almost any one may cultivate a talent in this direction, and with an observing eye, practice and perseverance, be able to command a similar method of expression, or, what might well be termed, a *creative* power. "Learn to draw," says a well known writer, "and you have your ideas at the end of your pencil, as the writer has his at the point of his pen." Nay, we will make a stronger assertion and say that you carry with you a power to tran-

scribe from nature more interesting *souvenirs* than will be found in the journal in which you make so conscientious an effort to record your impressions. The pencil or charcoal sketch has an advantage in its subtle power to recall associations, to convey ideas and revive memories as nothing else can. Besides this it is a truthful memoranda, uninfluenced by the changeful moods and flights of fancy peculiar to written descriptions. So at the start we propose a most delightful field of work, one promising great enjoyment as well as profit.

It is my purpose to take you step by step in both drawing and painting in a plain, practical way, which shall enable you to make not only sure, but, we trust, rapid progress, so that in a short time you will feel well repaid for all the time and attention bestowed upon these lessons. The trouble will fully out-weigh all the tedious details of earlier practice, although it is to be hoped each lesson will be full of interest from the very first.

As a preliminary to the study of painting, drawing is absolutely essential; no one can paint from still-life or from nature without a fair amount of such knowledge. It is also impossible to become proficient in this valuable accomplishment without industry and regular application. Unless you are willing to give time and patience to the work you might as well not attempt it at all.

We shall begin at first principles, shall be thorough and explicit, even at the risk of much repetition, especially in the earlier lessons. The square, compass and dividers are not at all necessary to the drawing outfit; these are for mechanical methods, useful in geometrical drawing and designing, but not to be resorted to in free-hand sketching. As one of the masters of art advises, "Carry your compass in your eye," for mechanical methods never make an artist.

The outfit is simple and inexpensive. You

will find Whatman's drawing paper the pleasantest to use in your earlier work; this in the shape of what is termed an artist's sketch block, will be found most convenient for use. These blocks are made of sheets of Whatman's paper pressed firmly together, forming an apparently solid block; each sheet may be removed by passing a knife blade under its edge. The bound blocks have leather backs and cloth sides, with an inside pocket, and

above another in the required position, and practice drawing from one to another until you succeed in making them even. In pursuing this practice, move your pencil continuously, not taking it from the paper until the line or curve is completed. Repeat this from right to left and from left to right, and after some degree of precision is thus obtained, you may endeavor to draw the lines or curves without the points or dots, by the aid of the



FIG. 1.



FIG. 2.



FIG. 3.



FIG. 4.

answer the purpose of portfolio as well as drawing board, and will be found very useful, especially for out-of-door work. Let us sum up the items of the necessary outfit: a block of drawing paper, say at least 8x10 inches, a case of good drawing pencils, a piece of India rubber, a knife or eraser. You are now ready for work.

For a first lesson you should be satisfied with something very simple. I will give you one of my early drawing lessons; not the very first, which were exercises in lines and curves, most excellent practice for the hand and eye. This is strongly advised as constant work for a time, until you can draw accurately either horizontal or perpendicular lines, long or short curves. One of the best methods is to place dots at regular intervals, one

eye and hand alone. This may seem a very simple thing to do, but rest assured that when you can draw simple straight lines and curves with ease and accuracy you have achieved a victory the importance of which cannot be overestimated. If you find this a very difficult matter, as perhaps some of you may, procure a copy book with ruled lines and trace over these lines, fixing certain points or limits as already described. A difficulty will be experienced at first in drawing continuous lines of any length, but this can be overcome by beginning with shorter ones and gradually increasing their length.

The next step is to practice drawing these lines nearer to each other, until they form an even tint without touching. Then vertical or slanting lines may be drawn in the same

way. Having succeeded in producing these separately in a regular, even slant, proceed to cross them with another set in the opposite direction. This is called "cross-hatching" and is often useful in shading a pencil drawing.

After sufficient practice of this kind, you can proceed with some simple little outline sketch, such as is given in illustration. If you examine Fig. 1 you will see that the prominent lines are indicated by dots at first, then the lines drawn from one to another of these points. You will find in making this drawing we are supposed to stand in such a position as to see two sides of the post of fence, and in consequence the line that forms the angle or corner is nearest the eye. This should always be drawn first. By placing the dots correctly at equal distances, and drawing the lines as already described, you form the outline.

You next proceed to shade your drawing, as in Fig. 3, and you will now understand better the importance of the preliminary practice in lines and cross-hatching. The lines seem almost to touch one another, and if the pencil is soft will almost blend so as to give a uniform shade or tint. Your first attempts at producing this shade will doubtless be a little stiff and hard, but if you hold your pencil loosely, and as far as possible from the point, making each stroke with rapidity and freedom, you will soon learn to do it with ease and effect. This we will term the *first* shade in order to distinguish it. You will note that the light falls more on the front of fence, while the side is in darker shade; this is produced by drawing slanting lines over the first shade, letting one row follow another as already described; these strokes should be regular and parallel to each other, crossing at acute angles. The shading of ground is easily effected by moving the pencil backward and forward, instead of up and down, taking care to press harder in giving the darker accents. In fact, in a short time you will acquire a certain individual touch which will give character and originality to your work.

I am well aware that now charcoal and crayon work are so much the fashion, all nicety of detail and finish are apt to be ignored as inartistic, but one has but to study the methods of the masters to know that they did not grasp instinctively and at once the first

principles of art. It is a mistake to suppose that habits of neatness and precision have a tendency to warp the mind, or to lead to littleness. The drawings of Angelo, of Raphael and Leonardo, and others, are many of them marvels of elaboration, and show careful regard to detail. We may then judge of the mode of culture by its fruit; spurn not the old, well-beaten path for a new and uncertain one. You will certainly not be the worse off for learning to pencil nicely, nor is it incompatible with freedom when later you take up charcoal or crayon. A student who can draw correctly with the lead pencil can the more readily learn to rub in the values of a charcoal or crayon sketch, whereas one who has never learned to outline and shade neatly will be likely to make a slipshod and careless worker in crayon or charcoal.

If preferred, charcoal pencils can be used in shading, but a very soft lead pencil will answer every purpose, and, although you cannot make large studies conveniently as with the soft charcoal point, you can do rapid bits of work and take effective little notes which you could not accomplish with the crumbling charcoal.

In the gable end of house, Fig. 2, you will proceed as directed for fence. There is little shade in Fig. 4, excepting the shadow formed by the projecting roof, which is made with what I have termed the *first* shade, only bearing on rather stronger with the pencil.

Grasses are made by pressing on the pencil when you begin and taking it off lightly toward the end, which of course leaves it thin and pointed. Practice this touch on waste paper until you can do it freely, as you will find it of great service.

You should cover whole sheets with your first sketches, and should practice the drawing of lines and curves until you become skilful in handling your pencil. Practice the shading with lines and cross-hatching until it appears one even tint.

An excellent practice in shading is had by drawing a number of squares and filling each one with different tints of shade in plain, diagonal and cross-hatching. Another step is taken by grading the color uniformly from side to side or top to bottom of the blocks or squares.

The position of the pencil may be changed from point to side very often with good effect,

widening the line by using it quite flat upon the paper, and turning it frequently in the fingers as the lead wears away. Using sometimes a blunt point, or cutting the wood well

away from the point, all will assist in giving a variety of touches and a different manner of interpreting expression; but all this will be shown in future lessons.

PAINTING.

IT is thought best not to introduce lessons upon painting until some preliminary instruction is had in drawing, as contained in the foregoing pages. Until some knowledge is obtained of outline, form, value of light and shade, etc., it is almost useless to attempt color. In a very short time however we purpose to take up some of the simple branches of painting and to carry them on in connection with the drawing lessons; in this way a clearer understanding of these subjects may be obtained and a beginning made upon the right basis. Too many pupils are encouraged to dabble in colors who know little if anything of the fundamental principles of drawing, and the result is a miserable failure.

Those who wish to paint merely for amusement, or for the decoration of home, we would point to the department of Decorative Painting, which will treat of the minor branches of art work, but this department has been set aside for the special benefit of earnest workers, who are willing to devote time and patience to practical and progressive study. If you are thus earnest in your aim and purpose you will be content to begin with studies in black and white—first in penciling, then in charcoal or crayon, India ink, or sepia draw-

ing, until, step by step, you advance to the higher branches.

It will be our aim to assist you in every possible way, and, with this in view, permission is given to send your work to us for criticism and suggestion. The same will be given in the first issue of the MAGAZINE which goes to press after the receipt of your work and letter. All queries will be fully and plainly answered, and every effort made to render valuable help to beginners, especially those so situated that they cannot have the advantages in instruction in a class or studio. Subscribers may feel free to bring their difficulties to us, and if they choose to send their work to us, as already suggested, it will receive prompt attention. Postage must be sent sufficient to cover the return of such matter; and in sending pictures or sketches by mail, it is advisable to roll them inside a strong pasteboard tube, or cylinder; these we can furnish at a very slight cost.

Address all queries and forward all work for criticism to

L. & M. J. CLARKSON,

Pleasant Valley,

Dutchess Co.

N. Y.

A CHEAP clock may be made to appear very attractive in this way: Take two cigar boxes, cut a hole in one just the size of the face of the clock and tack it securely endwise on the top of the other box, which, of course, is in its natural horizontal position. Cover them both with garnet plush or velvet, glued smoothly to the wood, and fasten the clock with strong wire inside the upper box to show only the face as if in a frame. Screw four

brass knobs under the lower box as feet for it to rest on, and make a little railing around it of a miniature brass chain upheld by gilt-headed millinery pins. The top of the upper box should be finished in the same manner. The effect is excellent.

PLUSH-COVERED bellows, with a large bow of satin tied on the handle, are among the newest wall ornaments for the fireplace.

Decorative Embroidery & Painting.

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CONDUCTED BY LIDA AND M. J. CLARKSON.

WOODBINE DESIGN.—SOFA CUSHION.—MANNER OF WORKING IN ROCOCO OR RIBBON WORK.

IN this department we shall often introduce designs suitable for either painting or embroidery, as in the present instance, the woodbine with spider-web can be used with good effect for either plain fabric painting, Kensington, lustra or dye painting, or for outline or Kensington embroidery. So, also, with the design for sofa cushion, either mode of work can be followed to advantage.



WOODBINE DESIGN FOR PAINTING OR EMBROIDERY.

The Virginia creeper, better known as woodbine, is very beautiful for decorative work in its autumn dress of rich colors, and will be found very charming for lamp screen, banner, toilet cushion, clock scarf or other ornament, the material to be either silk, satin, bolting cloth, plush, velvet or felt, and the design executed in oil or water color, bronze or dye paints, as suits the disposition of the worker.

Water color will be found most satisfactory for delicate material, or grounds, although the oil colors can be used without danger of spreading or soiling the fabric, by mixing them with alcohol or benzine, or sometime simply with turpentine. If water colors are preferred it will be necessary to mix with Chinese white in order to give them body, and when this is done you have what is identical with *gouache* colors, which can be used exactly as you would the oil paints, and producing very much the same effect. This method is to be preferred for bolting cloth, light colored silks, satins, etc.

The coloring of design depends entirely upon the treatment given it. As a rule the bright autumnal tints, with deep red stems and tendrils, is prettiest, especially for lustra or Kensington painting. For embroidery the colors can be more subdued, although these same tints in rich shades of olive green, bronze, deep orange reds, and creamy browns, on some dark ground, either of bronze or myrtle green, have a most pleasing effect. The spider-web may be outlined in silver thread or light drab floss, as suits the fancy of the worker, or the whole design may be in one tint, or in gold or silver outlining. The subject treated in this way upon a plush ground is very effective.

One of the newest and daintiest ways of executing this design is by combining both embroidery and painting, which has much the effect of solid embroidery, but is more easily done and less expensive.

Very rich and beautiful effects are had in this way. After stamping or sketching the design upon the fabric, the work is given a general tone by using either oil paints thinned with turpentine, lustra or tapestry colors.

The leaves are tinted the different shades and afterwards outlined and veined with silks or chenilles of harmonizing or contrast-

ing colors. Sometimes Japanese gold thread is used, or a tinsel cord is couched down with bright silks; in fact the worker can follow out her own fancies, and will find it a most fascinating employment. The great thing to remember in this, as in all decorative work, is that the coloring must be harmonious to be tasteful and attractive, therefore the tints selected, although bright, must never be crude and vivid, and must assimilate one with another, not oppose or contrast harshly either with the ground or any part of the design.

Another point to be observed is that the drawing of the design should be perfect, as this is the foundation of all good work. Imperfect drawing cannot be forgiven, as it mars the work beyond redemption, from an art point of view. Just as in painting, no master can inspire his pupil with his own gifts of genius unless the power of seeing and delineating is already possessed and only requires to be cultivated by instruction; so in embroidery, the learner must have an innate taste for what is true in form and color, or must cultivate such taste, in order to achieve any truly satisfactory results. Our aim will be to point out to you, from time to time, such essentials in this direction as shall enable you to profit by the rules that are exemplified in the best examples of decorative work.

Some special directions as to treatment of design may be acceptable to readers. In plain, or in Kensington painting, the following colors will be required:—For the general tone of green, Antwerp blue, light cadmium, silver white, vermilion and ivory black; for the shadows, burnt sienna and raw umber; for the red tones use madder lake and vermilion, and in the shadows a little raw umber and black; the yellow tones will require yellow ochre, cadmium, white and black, with orange cadmium and light red in the deeper accents of color; for the shadows use burnt sienna and raw umber; for the red stems use madder lake, burnt sienna and a trifle black, and for the berries, madder lake, permanent blue, black, yellow ochre and white. If water colors are used, the same directions will apply by substituting Chinese white for silver white, rose madder for madder lake, Antwerp for permanent blue, lamp black for ivory black. The other colors are the same.

This design may be painted in lustra colors, using for the yellow tones, pale gold with

orange or fire in the deeper accents. To obtain the brilliant reds it will be necessary to use oil colors in combination with the metallics, as there are no equivalents for them in lustra paints. Touch up the high lights with carmine and fire bronzes. The high lights on the berries are effectively painted with sparkling silver.

Suggestions for embroidering this design have already been given, and one section, as shown in illustration, represents a couching of silk with Japanese gold thread. It may also be worked on linen with linen embroidery flosses, which are fast colored and will bear washing. These flosses are furnished by the publisher, J. F. INGALLS, in the following colors: éceru, light and dark olive, light, middle and dark blue, white, light and dark yellow, light and dark pink, red, light, middle and dark brown.

For tidies, splashers, toilet sets, etc., these wash-flosses will be found very desirable.

The design enlarged is also very handsome worked in shaded filoselle, in either Kensington-stitch or chain outline.



SOFA CUSHION IN PAINTING OR RIBBON EMBROIDERY.

The cushion hereshown, with spray of single roses, may be executed in either Kensington or plain painting, or may be worked in what is known as rococo, or ribbon-work embroidery. This is very dainty work, especially interesting on account of its variety, and may be made more or less elaborate according to the fancy of the worker.

Our third illustration will show the manner of executing this work. The narrow ribbon, which comes especially for the purpose, is cut in equal lengths of two inches, each rose



MANNER OF WORKING IN ROCOCO, OR RIBBON-WORK.

requiring five pieces of the ribbon. Lay one end in fine plaits, or gathers, and cutting a small slit in the material, draw the other end

through and fasten it securely on the wrong side of fabric. This slit is cut at the termination, or outer edge of petal. The plaited edge of ribbon is then drawn through another slit made at the rose center, or circle surrounding the center. Be careful to turn the selvedge edge of ribbon under, which will give the puffy appearance to petal, the distinguishing feature of this work. The flowers can be shaded very artistically by using different shades of ribbon and placing them so as to throw all the light at one side throughout the design.

Fill in the center with French knots of pale yellow-green silk, and work the stamens with long stitches, terminating with a similar knot. The stems may be embroidered with fine chenille of green, shaded with brown, partly in satin, partly in Kensington stitch.

The leaves in Kensington, with light yellow and moss green chenille or arrasene, shading with yellow brown. The veining of leaves may be marked out with red-brown silk. Narrower ribbon, or the same ribbon divided, may be used for the buds, the calyx being worked with chenille or arrasene.

In our next we shall give a pretty design for bees and clover, with the new clover stitch just now so fashionable.

SPOOLS IN DECORATION.

EVEN such an apparently useless thing as an empty "spool," or, as our English cousins name it, a "reel" of cotton, may be made of use in household decoration. Brackets, tables and shelves can be made with them, and the trouble of collecting them is amply repaid by the good effect they produce when properly used. Pretty little book shelves to hang against the wall may be easily made. Get the carpenter to cut two boards from a half-inch pine plank. They must be twenty-two inches long by nine inches wide. Holes should be bored in the four corners about an inch from the edge. Take four pieces of old-fashioned red or blue picture cord, each about twenty-five inches long; make a good knot on the end of each one of these pieces, slip the other end through the holes in one of the boards; string

on the cords about six spools of uniform size, then put on the other shelf; make a tight knot as close to the shelf as possible. The spools may be painted and the shelves painted to match, or the spools left their natural color, brushed with some linseed oil to darken them; the pine shelves treated in the same way, or the shelves may be covered with some handsome material with fringe to finish the edges. If the shelves are to be used for books, an edging of leather, which can be bought already stamped and pinked, may be put on them with brass-headed nails. Two picture screw-eyes must be screwed into the top shelf four inches from each end to hang the shelf by. Three shelves will only require twenty-four spools and are very easily made.

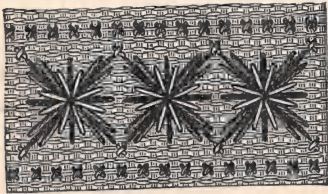
— *Exchange.*

FANCY STITCHES.

MANY stitches are now in vogue for ornamental purposes, such as the finishing of scarfs, cushions, quilts, and numerous other articles. The bands of velvet and plush up-

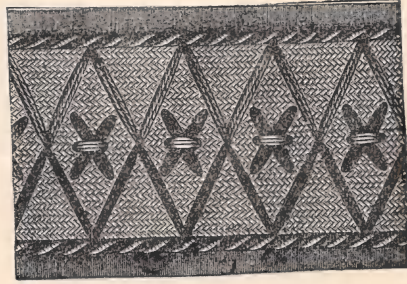


on portières, valances, etc., can be very neatly and easily applied with these stitches. Sometimes they are worked over gold braid, and



again velvet ribbon of different colors is used, it being much easier to work the stitch cor-

rectly over a stripe of some kind, such as these braids and ribbons furnish. Yet another, and perhaps more desirable way, is to work over canvas, the threads of which are pulled away on the completion of the work.



We purpose from time to time to introduce these stitches in illustration, the work being so simple that little if any explanation is necessary. Lovers of crazy patch-work will find some old friends and many new ones amongst these stitches.

FURNISHINGS.

FOR furnishing, a pale terra-cotta pink will accord well with light wood work, and a light shade of gold for curtains; these will have a very elegant effect. A variety of materials can be seen at the various upholsterers. Old-gold and terra-cotta color is bad taste, but the pale colors look admirable in a drawing-room, and ornaments and pictures look well near them. Dark blue and pale gold also look well, and are fashionable. A dado of Indian matting and pale pink distempered walls above is novel and effective. An embossed white and gold paper is also very effective and pretty. Pale blue, too, always looks well, and looks well with white doors, etc. The embossed paper is very fashionable, and makes a room look rich, but it is, of course, more expensive than an ordinary smooth paper. For curtains, silk or cretonne, Silks are expensive, and, while cretonnes now are so lovely, it seems almost a waste to have the former. With a white and gold paper, a cretonne with a creamy ground and a handsome design of large flowers in shaded pink

and red looks well. Appliqués of fruit are newer than flowers, such as cherries and leaves, grapes and oranges, secured with chain-stitch, then button-holed, thus throwing them out in bold relief. Dark blue velvet chair backs are powdered with an appliqué of oranges and embroidered orange blossoms, and dark green with pomegranates and leaves. On the toile, Colbert Assyrian figures are outlined, and this same material is worked in arrasene with picotees, lobelias, and often a spider in its web in the midst of flowers. Brick-red in fancy silk sheeting often forms the groundwork for green foliage and white blooms, worked either in arrasene or crewels. At the present moment antimacassars, or rather chair-backs, are used to give certain desirable patches of color. Many of the Oriental embroideries on muslin and satin are lined and bordered with velvet of artistic tones, a band of the same often going down the center with fringe at each end, and on the velvet there are occasionally soft wool dolls, or sometimes a loosely worked daisy.



CONDUCTED BY LAURA LATHROP.

HOME COOKERY.

AS the days of chill November creep along, the busy housewife, ever on the alert, thinks of the coming anniversary, our national Thanksgiving; and recognizing all the causes for thankfulness enumerated in the presidential proclamation — her own heart, meanwhile, glowing with gratitude and pleasure as she thinks of the coming re-union of dear friends, remote and near — bestirs herself to provide betimes the necessary good cheer, which shall form one means of expressing that gratitude.

Allowing her the traditional bill of fare, as established by our New England ancestors, and without which no Thanksgiving feast would be deemed worthy the name, we give one containing all the regulation requisites, but formulated with more latitude than would have accorded with the rigorous customs of our Puritan forefathers.

THANKSGIVING DAY MENU.

Raw Oysters on the Half Shell.

Cream Soup.

Boiled Fish, Egg Sauce. Boiled Potatoes.

Roast Turkey, Brown Sauce.

Cranberry Jelly.

Baked Sweet Potatoes.

Whipped White Potatoes.

Mashed Turnips. Beets.

Scalloped Chicken.

Celery. Cheese.

Mince Pie. Pumpkin Pie.

Orange Pudding. Almond Cake.

Fruit. Nuts. Raisins.

Coffee.

RAW OYSTERS. — Raw oysters are nice served on the half shell, previously cleaned to a nicety, or on little shell-shaped majolica plates for the purpose. These brighten the table wonderfully.

CREAM SOUP. — Take a quart of either good mutton or veal stock, cut an onion in quarters, slice three potatoes very thin, and put them into the stock with a small piece of mace. Boil gently for an hour, then pass through the strainer. Add a pint of rich milk (half milk and half cream) with enough corn starch added to make the soup almost as thick as cream. Add a piece of nice, fresh butter, and just before serving, a little finely chopped parsley.

EGG SAUCE. — Egg sauce is simply drawn butter (butter, flour, water, salt, and pepper, boiled together) with a few hard-boiled eggs cut up and added, after removing from the fire.

BOILED POTATOES. — Small boiled potatoes, peeled, dropped into hot lard to brown quickly, and drained.

BROWN SAUCE. — The gravy should be strained, returned to the fire, and thickened with nicely browned flour. Add finely chopped giblets, previously boiled tender in salted water.

BAKED SWEET POTATOES. — Sweet potatoes are much nicer to be steamed until they can be penetrated with a silver fork, then browned for fifteen minutes in a quick oven.

WHIPPED POTATOES. — Peel, quarter, and boil, until tender, in salted water. Beat until light and creamy; then, with a heavy fork, whip in a large spoonful of melted butter and enough hot milk to soften to the desired consistency. Pile lightly on a dish, and place in oven to keep hot. If lightly browned, it makes a very pretty dish.

BEETS. — Boil nice red beets until tender; scrape off the skins, chop quite fine, and pour over them a tablespoonful of melted butter. Add vinegar, salt and pepper to the taste, and serve hot.

SCALLOPED CHICKEN. — For one cold boiled chicken, use one egg, beaten light, one cup cracker crumbs, half a cup drawn butter, pepper and salt. Mince the chicken fine, re-

moving all bits of bone; stir in the egg and seasoning, and then beat the chicken into the hot drawn butter. Fill an earthen baking dish with this mixture, cover with the cracker crumbs; pour half a cup of cream or very rich milk over the top; dot with bits of butter, and brown lightly in the oven.

CELERY AND CHEESE. — Celery is now passed with dishes of grated cheese, into which the celery is dipped while being eaten. In England, this forms the last course at dinner.

ORANGE PUDDING. — One pint of milk, nine eggs, nine oranges, half a cupful of nice butter, one large cupful of granulated sugar, three heaping tablespoonfuls of powdered sugar, and a tablespoonful of ground rice. Mix the ground rice with a little of the cold milk, heat the remainder to the boiling point, stir in the moistened rice, and continue stirring for five minutes; add the butter, stirring it in well, and set aside to cool. Beat together the granulated sugar, the yolks of nine eggs and whites of five; squeeze the juice of the oranges into this, add the cooked mixture, and pour the whole into a pudding dish holding about three quarts, and previously lined with a nice paste. Bake forty minutes in a moderate oven. Beat the whites of the four eggs to a stiff froth, and then beat in, slowly, the powdered sugar. Cover the pudding with this, place in the oven for about ten minutes to cook, being careful to leave the oven door open. It should be very cold when served.

ALMOND CAKE. — Two cups sugar, three-fourths of a cup of butter, one cup of sweet milk, two cups of flour and one cup of corn starch mixed together, whites of six eggs, two teaspoonfuls of cream tartar in the flour, one teaspoonful of soda dissolved and added to the milk. Cream the butter and sugar by beating well together, add the milk gradually, then the stiffly beaten whites of eggs, and gradually the mixture of flour, corn starch and cream tartar, all having been passed through a sieve together. Bake in jelly tins. *Filling.* — Take two pounds of almonds, blanch and pound fine in a mortar, or beat fine in a stout cloth; beat whites and yolks of two eggs together lightly, add a cup and a half of powdered sugar, then the almonds with one teaspoonful of vanilla. This is a delicious cake. Shelled almonds are more

economical for use in cakes. One pound of unshelled almonds makes only six and one-half ounces, or one coffee-cupful when shelled, while the shelled are generally only double the price per pound, and sometimes not that.

GARNISH. Before using parsley as a garnish for meats, place in ice water for a while, then dip quickly in and out of very hot lard, when it will be found

“As crisp as glass,
And green as grass.”

Seasonable Hints.

BEFORE the ground is frozen for the winter, everything about the home, both inside and out, should have most careful attention. Whatever repairing needs to be done, should be done at once; all rubbish of every description should be cleared away, so that untidiness may not be added to the bleakness of winter. Now is the time to cover with coarse litter or straw the beautiful pansy beds, which are still green in spite of frost and straying snowflakes. Let the half hardy roses and other plants of the same class be well cared for.

In the general clearing up the cellar must not be forgotten. Whatever collects dirt or breeds offensive odors, should be removed, for the air of the cellar penetrates the whole house, sometimes quite noticeably, as one may perceive in the shaking of draperies, the removal of carpets, etc.

Let the little ones at this season be warmly clad, their little feet enveloped in good, warm hose to prevent frost-bitten toes, and sent out into the bracing November air to grow rosy and strong with healthful exercise, and to become gradually accustomed to the now rapidly changing atmosphere.

In looking over the supply of warm and comfortable clothing, that which is outgrown or a trifle overworn should not be left as food for the moths, but given to some less favored creature than yourself, some poor, pinched child of adversity. For “the poor have we always with us.” Amid all our busy cares, let us not forget to be charitable.

This department is open to contributions, requests, etc. All correspondence must be plainly written on one side of the paper only.

Address: INGALLS' HOME MAGAZINE,
LYNN, MASS.

• Darned Lace Patterns •

CONDUCTED BY FANNIE G. ALLEN.

A FEW WORDS ON LACE DARNING.

THERE is no fancy work which gives more satisfaction at so little outlay as darning on net. With a few yards of lace and a ball of darning cotton, any one can make many beautiful things. It wears and washes well on underwear, and makes a pretty trimming for cheese-cloth dresses; it is, in fact, adaptable anywhere that lace can be used. A little time and patience are all that is required to accomplish most charming results, and that with great rapidity.

Use darning needles Nos. 4 to 7. These can be procured in small paper cases holding the above assorted numbers, ten in a box. Use a short, dull-pointed worsted needle for scalloping. The cotton is the ordinary darning cotton which comes in balls. It wears and washes much better than linen floss, and smoother work can be done with it; linen can be used if preferred; the unbleached cotton is the best as it makes better work.

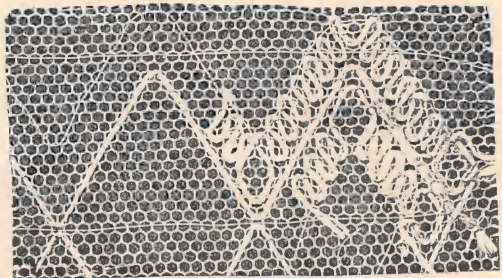
The net, which will hold No. 16 cotton, is a useful size. The needles should have their extreme points broken off, and the rough ends smoothed down on a stone; the sharp points are apt to split the meshes. The cotton should fill the mesh easily, never closely. It is advisable to fill the mesh in a single thread darning, but still be able to contain two threads comfortably, without crowding.

To commence work, if unaccustomed to darning, select a simple design first. Count the number of darned-in meshes, that you may know exactly how many you will want to darn in, in a given space. Where two points come together in the center, always have an uneven number of meshes, say fifteen up and down. This will give you a mesh directly in center of diamond to count or work from. Each mesh is one stitch.

Those who are not used to this work, will find aid from the following illustration.

After counting your meshes, take a needle and fine thread, and run a line either directly in the mesh, or one side of it where you are

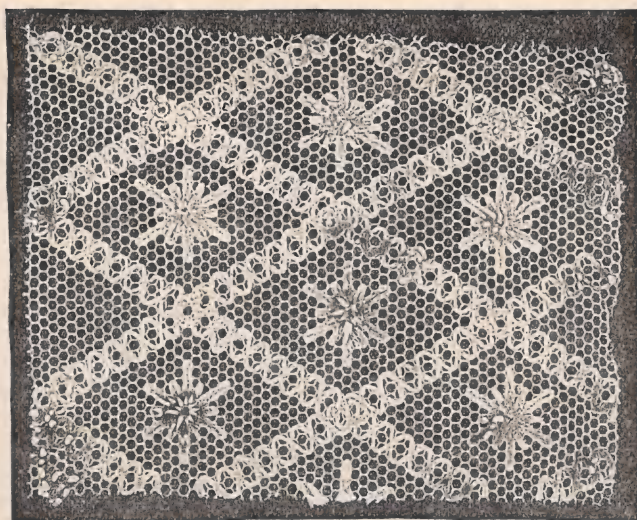
about to darn; by looking at the illustration, you will see what is meant. This fine thread will keep your pattern straight, and this is the secret of fine darning; the pattern must

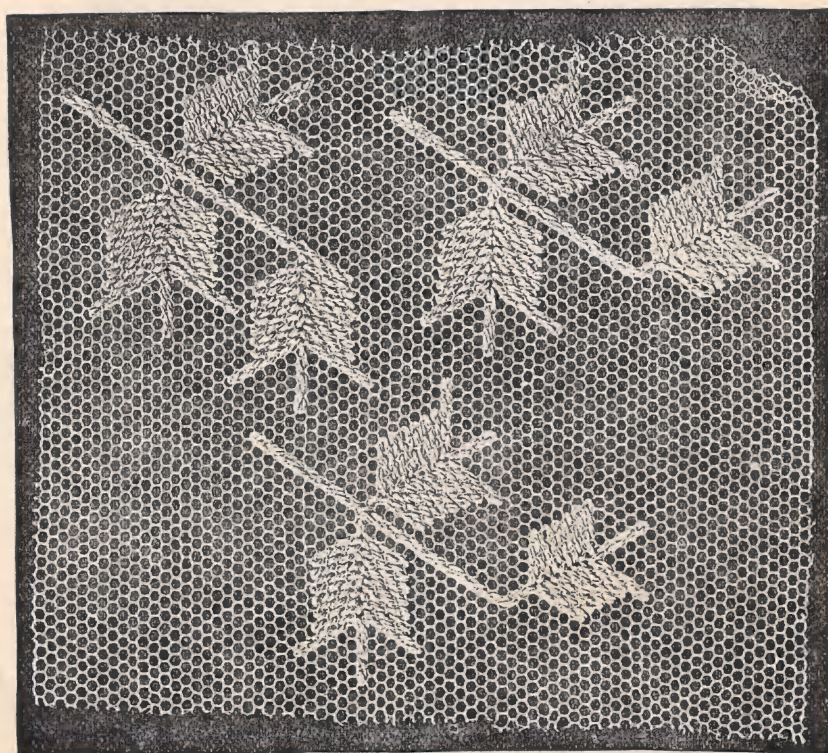
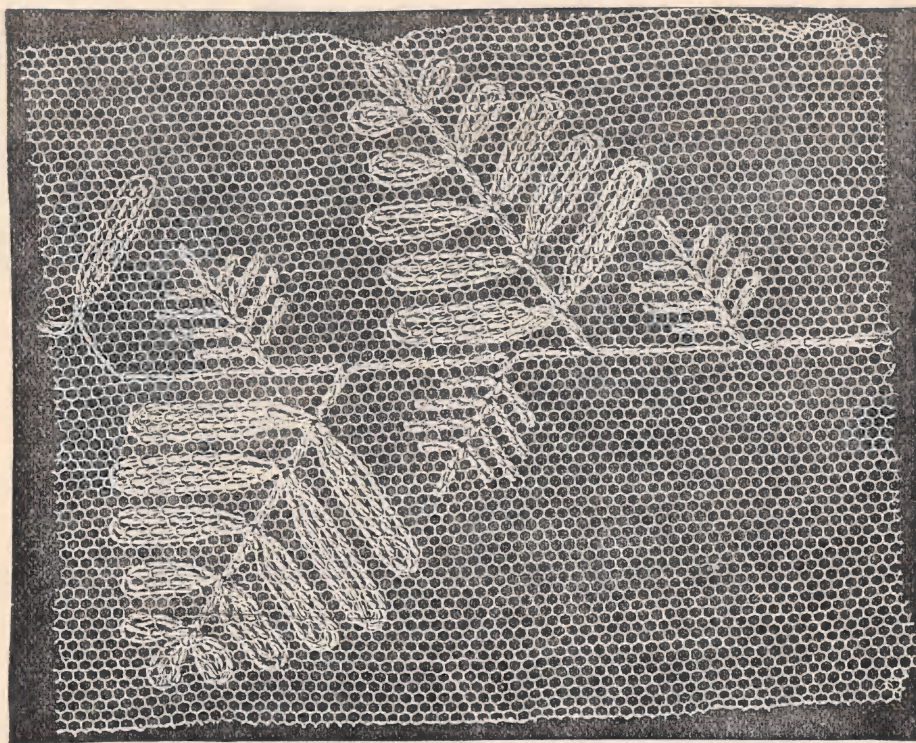


DARNED LACE.

follow direct lines, and until one becomes expert at it, it is better to use some simple device, than have the pattern become distorted. One mesh darned wrong will throw a pattern all out. The fine thread can be drawn out when the pattern is completed. It is also well to have several needles threaded, and begin the pattern with as many needles as there are lines in the design; darn each line of the pattern side by side alternately, this will greatly simplify the designs where they are intricate. This is especially useful in patterns that wind in and out and cross repeatedly. Find the simplest line in the pattern, which in many cases forms the basis of the whole design, and begin with that; observe the lace closely, and you will find that it is the same up and down and diagonally, but is different straight across—that way it is two meshes to a stitch instead of one; as in the lines running the other way, the lace is always used lengthwise, and it is well to purchase several yards, if it is intended to be used for borders, as that insures a continuous length, which is very desirable in almost every case.

Four pretty designs for darned lace are given on the two following pages.





Crocheted Patterns.

CONDUCTED BY JOSIE K. PURDY.

RULES FOR CROCHETING.

Chain Stitch.—Make a loop or slip knot and pass the hook through it, throw the thread over the hook, and draw it through the loop already made. This stitch is the foundation of all crochet work, and all other stitches are modifications of it.

The Fastening, or Slip Stitch.—Put the hook through foundation stitch, throw thread over and draw through loop and stitch on the hook.

Single Stitch.—Put the hook through the foundation chain, or in the course of the work through a stitch in preceding row, throw thread over the hook, draw through the loop, thread over the needle again, and draw through the two loops on the hook.

Double Crochet Stitch.—Throw thread over the hook and insert the latter into a loop, thread over, and draw through the loop. You will have three loops on the hook, thread over the hook, draw through two loops, thread over and draw through two more.

Treble Crochet Stitch.—This is exactly the same as Double Crochet Stitch, but is thrown *twice* over the needle instead of *once*, and the stitch is completed by drawing the thread *three* times through two loops. **Long Treble** is the same except that the thread is twisted *three* times round the hook, and drawn *four* successive times through two loops.

To work through a stitch is to put the hook under both threads of last row.

To make a stitch at the beginning and end of a row, is to make one chain stitch before the first stitch and after the last, which in the next row are to be crocheted.

To increase a stitch is to make two stitches in the same loop.

To decrease is to take two stitches together, or skip one.

To fasten, draw the yarn through the last stitch.

These are the principal rules for crochet work; the stitches are very often called by different terms, therefore the explanations which I have given will serve to prevent any difficulty in working directions given in this Magazine. Of course there are numberless other stitches called Fancy Crocheting, which will be spoken of later, but the rules which I have given are the necessary guides to crocheting.

Hints on Crocheting.—Crocheting seems to have reached its highest degree of perfection, and although so popular and fascinating a work, there are some who do not understand it, but whom I hope will profit by my rules and few hints.

Crochet work has the recommendation of being less intricate than knitting, and its greatest advantage is that, if hastily laid aside, the stitches do not slip as in knitting.

In crocheting, as in knitting, one can use material ranging from the finest thread for laces, to the heaviest twine for lam-brequins, etc.

For making laces, caps, cuffs, collars, etc., thread is used, either linen or cotton. Linen, of course, makes a more expensive article, but speaking from experience, I find the cotton more durable, and very much pleasanter to work with. For the articles mentioned above, Clark's cotton is most used, the favorite numbers running from thirty to fifty, but thirty-six seems to be the most used of any.

Shawls, blankets, mittens, etc., are made with wool, the thickness of the wool depending on the size or warmth of the article. For large articles and for stockings, Germantown yarn is used. For clouds, small shawls, wool-laces, etc., split zephyr, or Saxony yarn. An ivory or bone needle is generally used for wool, a steel one for thread.

The size of the work depends entirely upon the style of the worker. One person will work in a very tight stitch, others very loosely.

Be particular and examine the hook of your needle. Sometimes they are very sharp and rough, and will injure your work by tearing the threads. In selecting a needle, be careful to get one very much finer nearer the hook than it is an inch farther up, else it will be impossible to keep the work even.

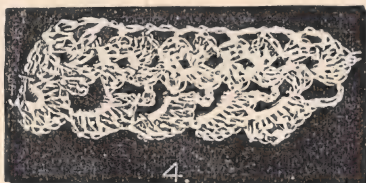
Chain stitch for a foundation should be done rather loosely, as working on it tightens it, and is apt to give the work a puckered appearance.

Crochet needles should be kept in a flannel case when not in use, also the slightest soil or rust should be rubbed away with fine sand and paper.

NEW DESIGNS.

Crochet Pattern No. 4.

Nine chain, three double in fourth stitch of chain, two chain, three double in same stitch, four chain, fasten with slip stitch in last stitch of chain. Turn.



2d Row.—Two chain, (*), eight double under four chain, shell in shell, one double in three chain at top. Turn.

3d Row.—Three chain, shell in shell, four chain, join slip stitch in center of eight double, two chain, turn. Repeat from (*).

Crochet Pattern No. 7.

This trimming is made with a heading of fancy braid.

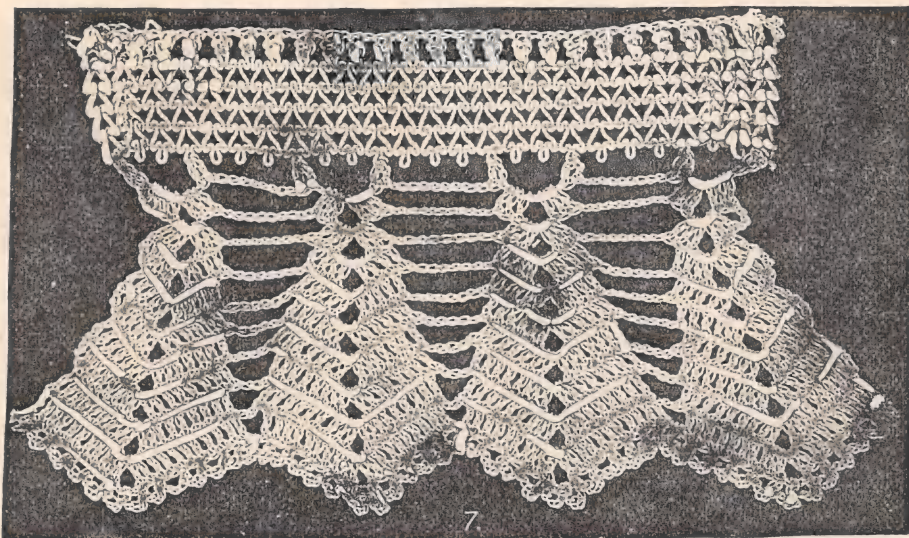
1st Row.—Two doubles into a picot of braid, nine chain, pass over two picots, two doubles into the next, five chain, pass over one picot, and repeat from the beginning of the row.

2d Row.—Three doubles, three chain, and three doubles under five chain, nine chain. Repeat.

3d Row.—One double into each of the

second and third of three doubles, two doubles, three chain, two doubles under three chain, one double into each of the two next stitches, eight chain. Repeat.

two doubles, three chain, two doubles under one chain, one double into each of seven next stitches, two chain. Repeat from the beginning of the row.



4th Row.—One double into each second, third and fourth doubles of last row, two doubles, three chain, two doubles under three chain, one double into each of next three stitches, seven chain. Repeat from beginning of the row.

5th Row.—One double into each of the second, third, fourth and fifth of five doubles, two doubles, three chain, two doubles under three chain, one double into each of four next stitches, five chain. Repeat from beginning of the row.

6th Row.—One double into each of the second to sixth stitches of six doubles, two doubles, three chain, two doubles under three chain, one double into each of five next stitches, four chain. Repeat from beginning of the row.

7th Row.—One double into each of the second to seventh of seven doubles of last row, two doubles, three chain, two doubles under three chain, one double into each of six next stitches, three chain. Repeat from beginning of the row.

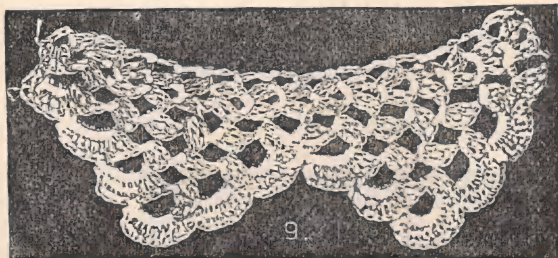
8th Row.—One double into each of the second to eighth of eight doubles of last row,

9th Row.—One single into one chain, (*), three chain, pass over three stitches. Repeat from star (*) to the end of the row. For the opposite edge work one double into a picot, two chain. Repeat.

Crochet Pattern No. 9.

1st Row.—Chain six and join in a circle with single crochet.

2d Row.—Two chain, two double, two



chain, two double (this forms a shell) in six chain. Turn.

3d Row.—Three chain, shell in first hole, four chain, and join to the two chain with single crochet. Turn.

4th Row.—One chain and nine double in

the four chain, two chain, shell in the next hole, one single in three chain. Turn.

5th Row.—Three chain, shell in first hole, two chain and three double in next hole, four chain and one single in the top of the third stitch of scallop, one single in the top of fourth. Turn.

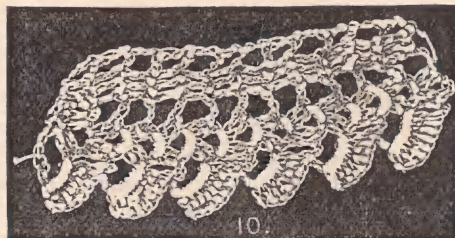
6th Row.—Nine double in first hole, two chain and three double in next hole, two chain, shell in next hole, one single in the three chain. Turn.

Crochet Pattern No. 10.

1st Row.—Make a chain of ten chain stitches, turn one double crochet in third chain stitch, two double on the next two, two chain, skip two, a shell in next (two double, two chain, two double), three chain, one double in last stitch of chain. Turn.

2d Row.—Eight double under three chain

of last row, one chain, shell in shell, two chain, three double on top of three double of last row, one chain, fasten in middle stitch of three chain of last row, three chain. Turn.



3d Row.—Three double on top of three double of last row, two chain shell in shell, three chain, fasten in second of eight double of last row. Repeat from second row to complete scallop.

A Pretty Work Bag.

VERY simple yet pretty work bags may be made, in the manner shown in illustration here given, of maroon, olive, bronze, blue or old gold satin.



They may be worked in solid embroidery with floss or silk in a design of golden prim-

roses or daisies, or the flowers can be hand-painted in Kensington or plain painting. The latter is most suitable for satin. Finish with ribbon of a harmonizing color and sew a fine gold braid around the edge of frill.

These are most convenient receptacles for work when one goes out to five o'clock tea or an afternoon visit.

Tambourines.

THE latest idea for decorating these is to embroider a piece of plush, glue it over the parchment of the tambourine, add a fall of fancy-colored or gold tinsel lace, and place ribbons in loops at distances, allowing them to hang loosely in festoons. Painted silk, with a veil of delicate tulle drawn across, is also novel. The silk is usually either gray, pale blue or pale pink; the design is floral, painted in either oils or water colors, with a much body color, and the tulle is supposed to soften the whole. A band of gold braid finishes off the edges, and the tambourine is suspended by wide sash ribbon of soft silk, gathered up at the top in a sort of fan. Paintings with gilded backgrounds are fashionable, and one or two have been seen with mirror glass glued on (by a professional hand) and painted.

ILLUSTRATIONS OF STAMPING PATTERNS.

New Designs.

COMMENCING with the December number, we shall devote a few pages from month to month to illustrations of new and original designs for embroidery and painting. Each design will have the number, size and price of the full-size pattern attached to it. We shall offer perforated patterns of the designs that we illustrate, to our subscribers, at special prices.

The great cry is for new designs, and we think, by devoting a few pages each month to this department, we shall be able, in a

A New Catalogue of Stamping Patterns.

We have just published our 1888 Catalogue of New Stamping Patterns. This catalogue contains hundreds of illustrations of new and choice designs for embroidery, painting, etc. The price of this catalogue is ten cents, but we send it by mail, postage paid, to any person that does stamping, for four cents,

Be sure to send your full address. We send the catalogue free with Ingalls' 1888 One Dollar Stamping Outfit. Our 1888 one dollar outfit is the best dollar outfit that we have ever advertised. We think there are



Full Size 8X20.

SPECIMEN DESIGN FROM THE CLARKSON STAMPING OUTFIT.

measure, to keep subscribers supplied with new and original designs.

On this page is given a small illustration of pattern No. 4 in the "Clarkson Stamping Outfit." You will also find other illustrations of designs in this outfit on the second advertising page of this Magazine.

We hope all the ladies that do stamping, after reading this, who have not yet subscribed, will be able to see how useful this department will be to them, and will send us their subscriptions in time to secure the December number, and so get the benefit of the new designs from the start.

none advertised that will compare with it. Read the advertisement on third cover page.

Stamping outfits that advertisers claim to be worth ten or twelve dollars, and offer for one dollar, you had better not send for unless you wish to get a poor one.

We warrant our 1888 outfit to be worth two of the dollar outfits advertised by our imitators. In fact, the tube of paint and brush that we send free with our outfit, is worth more than the entire contents of those advertised by some of our imitators. We guarantee all of our outfits to be just as advertised.



Answers to Queries.

"A correspondent" asks if a picture can be erased after it is dried? *Answer.*—Yes, you can scrape it down well with a canvas scraper and then rub with powdered pumice stone until you have a smooth, even surface.

"A. W." writes that common paste-board, after having had a coat of ordinary paint, is very good for amateur use. We would suggest that the board be given several coats, then well scraped and rubbed down with emery paper or pulverized pumice stone. This makes a very good article for amateur sketches and early practice, but we would not recommend it for pictures of any value. In answer to "A. W.'s" queries as to palette for ears of corn, also for green, white and purple grapes, would say: first, that palette for ears of corn would be cadmium, orange, silver white and ivory black for general tone. In shading, use yellow ochre, raw umber and black, with a trifle burnt sienna. For purple grapes you will need permanent or Antwerp blue, white, madder lake, yellow ochre and black for a general tone. In the shadows omit the yellow ochre and substitute burnt sienna. The green grapes are painted with light cadmium, white, Antwerp blue, raw umber, ivory black and a trifle light red. Use less yellow and white in the shadows. Burnt sienna and madder lake may be added in the deepest accents. White grapes would have to be laid in with a general tone of gray, at first, into which you would paint the lights and shadows. For this general tone use silver white, cobalt, yellow ochre, light red and black. The shadows will require raw umber, madder lake, white, burnt sienna and a little cobalt and black. For the lights use white, yellow ochre and the least trifle black.

"Mrs. E. E. L." We have so many times answered your query through BRUSH STUDIES that we must refer you to back numbers now published in book form. To paint a yellowish brown background, shaded to a dark, cold brown, you will need for general tone, cadmium yellow, burnt sienna, yellow ochre and a little Vandyke brown. For the middle tone add raw umber, and in the deeper accents

ivory black. For studies in black and white you will find lamp black very pleasant to use, and preferable to ivory black, which is cold and bluish in tone, while the lamp black is warmer and richer, more like charcoal in its effect.

"Subscriber" will find it difficult "to transfer designs from a pattern sheet to a hard surface without actually doing free-hand drawing," but it can be done by first removing the varnish, or glaze, from the ground to be decorated, either with turpentine or alcohol, and then using impression paper and an ivory tracing point. If the design is to be transferred to a dark ground use a light colored impression paper. Lay this with its face upon the surface to be decorated, placing your pattern sheet over it and tracing in all the outlines with the ivory point.

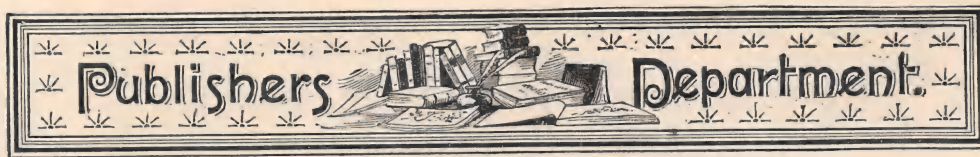
"S. K. R." queried some time ago as to palette for passion flower but did not state the variety of plant she wished to paint. There are white, pink and blue passion flowers. Directions for painting flowers of same color have been repeatedly given in BRUSH STUDIES. A black ground for morning glories is not artistic; a warm gray, sky-tint, or green-gray, representing distant foliage, would be more effective.

"A Beginner in Water Colors" could not do better than to become a regular subscriber to this Magazine, as full directions will be given for this branch of work in due time.

"Mrs. K."—We will, at an early date, publish the design you request, with directions for treatment.

We would remind our readers that the QUERY DEPARTMENT is open to all, and that all matters of interest to art workers will be answered freely and fully. To insure a speedy reply, send in early, and address all such communications directly to

L. & M. J. CLARKSON,
Pleasant Valley,
Dutchess Co. N. Y.



Ingalls' Home Magazine

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LYNN, MASS., NOVEMBER, 1887.

Introduction.

IN presenting this, the first number of INGALLS' HOME MAGAZINE, we extend our thanks for the generous patronage of the many subscribers, as well as our congratulations to them and future readers, in having the services of the able, instructive and interesting editors, Misses LIDA and M. J. CLARKSON, whom we now have the pleasure of introducing to you. Originally writing for the *Ladies' Home Journal* and the *Ladies' World*, they have discontinued their labors with them and will write exclusively for this publication.

It will be the aim of the publisher and writers to make the MAGAZINE worth more to subscribers and readers than the price of subscription. The hearty co-operation of all is asked to help in making these columns attractive, instructive and entertaining.

Our departments will be open to correspondents, for any new ideas and sugges-

tions, as well as for discussions and questions.

We shall be pleased to have ladies send us any original patterns or designs that they may have, also the directions for making the same.

It is our aim to make this MAGAZINE something that the ladies, after seeing, cannot do without.

The Misses CLARKSON take entire charge of the following departments: *Brush Studies*, with full page illustrations; *Household Decoration*; *Decorative Painting and Embroidery*; *Practical Lessons for Beginners in Drawing and Painting*; *Helpful Hints and Suggestions*; *Answers to Queries*.

Beside these, prominence will be given to *Darned Lace Designs* and *Crochet Patterns*; *Illustrations of New Designs for Embroidery* and *Painting* will also be features of each number. In fact we shall do our best to have each number contain practical instructions that all can make use of.

Our Correspondence Column will be a very interesting part of the MAGAZINE, and we invite our subscribers to write briefly for this department and interchange new ideas as to how home may be beautified and made more convenient.

Subscribe now, while we are young, and grow old with us.

ORIGINAL patterns may be sent to us for inspection, and if they suit our wants they will be illustrated in this Magazine, and a perforated stamping pattern made from it, one of which will be sent to the person sending the design.

SUBSCRIBERS are requested to send money to us by registered letter, postal-note, or by post-office or express money order. Send your subscription for the year, only one dollar, and select your premium.



WINTER SUNSET.

INGALLS' HOME MAGAZINE.

VOL. I.

LYNN, MASS., DECEMBER, 1887.

No. 2.

CHRISTMAS GREETING.

IT is with genuine interest that we greet you, one and all, dear friends, at this happy season. Our work has served to bring us into such close sympathy with you, that, instead of strangers, you have grown to be veritable friends, notwithstanding the fact that there are so many of you whose faces we have never seen. We desire at this time to thank you also for the warm interest shown in our work, and for the kind expressions springing from this feeling.

We have noted, with great pleasure, too, the ever growing taste for the beautiful, which seems to have taken deep root, and to have extended far and wide. This growing appreciation has manifested itself in so many ways as to encourage us in the publication of this Magazine, and it is to be hoped that

through its columns this love of the beautiful in Art and in Household Decoration may find abundant gratification.

We shall aim to make it acceptable to all classes of readers, as will be evident by a glance at this month's Table of Contents.

We feel that it is a bold step in the publisher to enter a new and hitherto untrodden path in literature; but we know that it has been taken with the belief that his efforts will be fully appreciated. We can only add the oft-quoted but truthful axiom, that "He who makes Art cheap, is employing it in discharging its best and highest duty, by teaching and delighting the eye, reforming the manners, instructing the mind, and purifying the heart,"—and may we add, bringing happiness and contentment into the home.

HOW TO SPEND A HAPPY CHRISTMAS.

TO spend a happy Christmas is the desire of all, and in a way within reach of all. Let us listen for a few moments to those around us, as they tell us what they conceive a happy Christmas to be. One will tell you it consists in plenty of balls and parties, another in receiving lots of gifts, another in the reunion of families, or plenty of good cheer, and each one in his or her way is right. They may each have at Christmas what they consider in these ways most conducive to their happiness, and yet not find it. The balls and parties may come, but they may not prove all they had wished. Envy of others, disappointment in not meeting those

they most wish to see, and perhaps a cold or sudden illness may prevent a perfect enjoyment of these pleasures. Again with the gifts they are expecting; there may not be perfect enjoyment. The things they wanted most have not been selected for them, and some other members of the family have nicer presents than them. The worm of discontent is gnawing at the root of their contentment, and so they are not happy. Then there is the reunion of families; certainly you will say a blessed and a happy thing this must be, and the way to invite a happy Christmas.

Undoubtedly it is, provided they meet pre-

pared to help each other to be happy, and determined to allow no wet blanket of grumbling, or evil spirit of disputing and contradiction, to say nothing of anger or jealousy, to enter their Christmas home, and mar their happiness. The only real and certain way to have a happy Christmas, whether we are old or young, rich or poor, is to *think of others*. In trying to make the happiness of others, we build up our own. Balls and parties, costly gifts, reunion of families, good cheer, may be denied to many, but to think of others is in the power of all.

Thoughtfulness for others is a precious gift offered to all, especially at the season of Christmas, and accordingly as each metes out that thoughtfulness for others, so does it return with tenfold blessings to themselves.

The poet Longfellow beautifully says:

Whither my heart has gone, there follows my
hand, and not elsewhere;
For when the heart goes before like a lamp, and
illuminates the pathway,
Many things are made clear that else lie hidden
in darkness.
Talk not of wasted affection, affection never was
wasted,
If it enrich not the heart of another, its waters
returning
Back to their springs, like the rain, shall fill
them full of refreshment;
That which the fountain sends forth returns
again to the fountain.

And now let us see how to all is offered the blessed gift of a happy Christmas through thinking of others. There is no one, we suppose, however little given to thought, that does not muse at Christmas time. The close of another year makes them do it. Their past life floats before them, childish memories, youth's ambitions; and there stands out in full relief (and it may be in bitter remembrance) the storms and disappointments in middle life. To those of a sanguine disposition, hope will yet gild the horizon stretched out before them of old age. Fervent in some hearts will be the desire and ambition to realize yet before they die, in spite of the billows that have pressed them backwards, some of those youthful aspirations after a more noble and higher kind of life for themselves and others that colored and lent brightness to the noontide of life. Bright also will

burn the earnest hope that ere life closes they may be permitted to leave the mark (for a mark all must leave) of a well-intentioned, well-acted life, instead of a miserable smear of wasted time and neglected opportunities. Neglected opportunities! What fearful spectres are these when they pass in review before us in our want of thought for others. How many Christmases have we passed, and how many hearts, to whom we might have sent a sunbeam to gladden their weary road, have we left without a cheering ray of kind remembrance that would have been so highly prized, or a timely gift? Oh, ye who are rich, think at this time—in the full luxury of your wealth, when you have everything, and more than you can possibly want—of others. Be not behind the heathen, who brought gifts—gold, frankincense and myrrh—to the Giver of all gifts. Give of your abundance, which is not really your own, but a loan—a loan that you are permitted to use for your own blessing, and to put out to the best interest for your own advantage.

Have you any relations or friends who are not so well off as yourself, to whom a Christmas check would greatly gladden their Christmas time by helping to lessen some of the claims for education, and the cares of a family that come so heavily to those of small means, and often make them as poor in their station, and entail as much suffering as the poorest of the so-called poor in theirs? Too proud they may be to solicit it. Cannot you help them to bear the burden, and do your best to lighten it? Try and look on the case in the same point of view as if you stood in their place and they in yours, and the light of divine compassion will shine on your duty.

Think also of the sick and suffering in your own district or village where you live, and in our hospitals and charitable institutions. Give to them from your abundance. The most you can give in any of these cases are a few comforts, but think of all the blessings that will return to you; the interest of the sum of thoughtfulness that you have laid out for others. "He that giveth to the poor lendeth unto the Lord; and look, what he layeth out it shall be paid him again." Do not give only the money, but let it be accompanied by thoughtfulness. Try and discover what is the most suitable to the wants of

each. Find this out by taking some trouble about it yourself. An especial blessing is promised, not so much to him or to her that gives to the poor, but who considers or thinks about them. Try, if you like, giving your money without thoughtfulness; it will perhaps do more harm than good. Give with consideration and sympathy, and you will find that what you have offered as your Christmas gift, will indeed bring both peace and goodwill to yourself in its fullest Christmas sense, and a happy Christmas will be yours.

There are many who will say all this is very well for those who have means; but what can we do for others, as we have no money to relieve their necessities, and are therefore unable to help relations or suffering poor and sick? This does not, therefore, apply to us. Yes, it does. Thoughtfulness for others is a duty for all, and without it your Christmas cannot be happy. Your not being rich does not absolve you from the responsibility of thinking of others. Only begin at once to think of others, and you will be astonished how many opportunities will occur to call that thoughtfulness into practice at this season. Have you no relations, perhaps abroad, far from all home ties, to whom the memory of Christmases past and gone, spent with an unbroken family circle, returns at

this season, saddened by the feeling that those bright days are gone forever? Cannot you gladden their hearts on that joyous morn by sending them good wishes from home, to let them know that, though seas may separate, they are still in union with those they love on Christmas Day? You little know, perhaps, how precious are such remembrances to the absent ones, and how pleasantly will pass in retrospect before them thoughts of relations and friends not seen for years, and perhaps nearly forgotten, called into life again, and giving society to the lonely one by your thoughtfulness at this Christmas time.

Is there nothing else you can do? Look round home. Only set about trying to lighten other's burdens, and you will find how much you lessen your own. Without having money, how many little gifts, with a little self-denial and thoughtfulness, can you prepare, not only for relatives, but for the poor and suffering and little ones. Offer them all with the spirit of love and thoughtfulness in your heart. Peace and goodwill will come also to you in its fullest Christmas sense, and most certainly as you have tried, according to your means and power, to make happiness for others, so will you enjoy as your reward a happy Christmas.

—*Exchange.*

TO LADY AMATEURS.

THOSE lady amateurs who would appreciate the advantage of having their designs reproduced in these columns can send in drawings in black and white for approval. Of course we shall not promise to publish them unless they possess sufficient merit to warrant it, nor do we offer any remuneration for such drawings. As to the size, they should not exceed 5 x 4 inches. Designs for embroidery or fancy work, household decoration, etc., will be welcome, and if of interest to the general reader will be given a place, or notice in our columns.

We also make the following offers:—

For the best original design for embroidery in arrasene, *Brush Studies* No. 1 or 2.
For the best original design in Kensington embroidery, same premium.

For best original design for household decoration, the book by that title.

Best original design for Kensington painting, book upon *Kensington, Lustra, etc.*

Best original design in water-color flowers, all three books.

Best original design in landscape, same offer.

Best original design, flowers in oil, same offer.

Best original design, landscapes in oil, same.

Best original design in pastel, same offer.

Paintings, or specimens of work will be returned to senders, if stamps are furnished for the return postage. Names of the successful competitors will be given or withheld at the option of those sending. Let us hear from ambitious workers at once.

This offer is to subscribers to INGALLS' HOME MAGAZINE only.



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CONDUCTED BY LIDA AND M. J. CLARKSON.

LANDSCAPE PAINTING (Continued). — TWO PRETTY SNOW SCENES. TAMBOURINE DECORATION.

IT is always presumed that before getting out your palette and brushes, you have made a fair sketch of the subject which you are about to undertake.

We are well aware that hasty sketches are the order of the day, often affected by amateurs as a mark of genius, and approved by teachers, who will allow hurried measurements of the principal points with mahl-stick or ruler, and then bid their pupils proceed with the painting, trusting to the brush almost entirely in modeling form.

A successful result cannot be expected, however, unless there should chance to be a degree of facility and a readiness of hand, possessed by very few.

In the monthly preparation of these *Studies* it is our earnest desire that they should be of practical use to earnest workers, and we shall always conscientiously endeavor to present to you those subjects best calculated to be of greatest value.

What we present to you will be not only the out-come of our own experience, but also that which has been fully indorsed by the teaching and opinion of others, whose standing in their profession should of itself be a sufficient guarantee of its authority, and need not for one moment be questioned.

While we do not advocate a cast-iron method of working, we yet urge the importance of careful study as the only way of attaining satisfactory results. It is for this reason that we have always laid such stress upon good drawing as an absolute necessity to good work.

The fault of most work sent to us for criticism is in the drawing and perspective, more than the coloring, showing that little if any attention has been paid to elementary Art, and that even where there has been instruction the pupil has hurried through the earlier

stages in the eagerness to begin painting, with, perhaps, the erroneous idea that "color" is going to cover the multitude of imperfections.

We give you two pretty snow scenes for consideration and study this month. As December seems emphatically the wintry month, it is presumed that you will feel more interest in these subjects than at other seasons. Then, too, Nature itself will come to your assistance, for, as often suggested, it is always well to study all her different phases in connection with your work, even though you have not begun as yet to copy directly from natural scenery. In this way, much may be learned by an observant person. Our first illustration, entitled "A Winter Sunset" (*see frontispiece*), while a simple subject, is yet a pleasing one.

The sun has but just disappeared, leaving behind that rosy glow which suffuses the atmosphere with warmth and brightness, relieving the cold, wintry aspect so peculiar to winter scenes.

We had lately the pleasure of studying a most beautiful painting of a winter sunset where the illumination was so atmospheric in effect, and true to the life, that many supposed it to be an artificial arrangement of light at the back of the canvas. Not so; but the clever artist had so well portrayed with his brush the effect of luminous atmosphere as to fairly startle the spectator, who seemed to be gazing at the reality rather than its representation upon canvas.

While we can claim no such superior merit for our little sketch, we yet pronounce it a pretty scene, and one which will give you pleasure to copy.

The scheme of color is as follows:—The sky tone is peculiar, with a greenish tinge; horizon rosy red, as already intimated. The

leafless trees, a rich grayish brown, stand out in bold relief against the sky. The water which reflects the horizon tint, gives an added brightness to the foreground of picture. We will now describe the method of painting this study, which is as follows:—You will notice in landscape painting we invariably begin with the sky, it being the important part of the picture, giving as it does atmosphere, without which as has been aptly observed, your painting “will look more like a painted board than a landscape.” In preparing your sky-tint put out enough paint to avoid being obliged to match the tint the second time. It is well in such a subject as this to lay in your horizon tint first, in order to obtain that luminous quality which you might otherwise fail to get.

For this horizon tint you will need white, light cadmium, vermilion, and a trifle black, just enough to qualify the tone, not enough to dull or to deaden it. You next proceed with upper sky, adding to the same palette a little Antwerp blue, which will give the greenish cast already mentioned.

For the distant foliage you will need white, yellow ochre, light cadmium and Antwerp blue. The deepest accents will require the addition of raw umber, burnt sienna, and black. Blend somewhat with the sky tint, which will give softness as well as distance. The fence and gate bars, showing so clearly against the sunset sky, are painted with the sky tints, adding rose madder. The leafless trees in the middle distance will require white, light red and yellow ochre, in the lighter portions, with raw umber, burnt sienna and black, in the shadows. The fence is painted with the same colors.

The palette for the snow is white, vermilion, a little cobalt, yellow ochre, and black, with raw umber and burnt sienna in the shadows. The water in foreground repeats the sky tints, adding, however, a trifle more black. The figures may have touches of rather bright colors, such as white, vermilion, blue and black.

Those who have followed *Brush Studies* thus far, will doubtless experience little, if any difficulty in getting a good copy of this little landscape.

Our second snow scene, shown under the head of *Tambourine Decoration*, is a more difficult study than *Winter Sunset*, and yet

not in advance of the majority of pupils. The vellum with which the tambourine is covered, will be found a very pleasant surface upon which to paint, and no preparation is needed, the work being the same as upon canvas, or academy board.

This novel little sketch is a *Winter Twilight*, entirely different in its scheme of color from the one already described. The sky is gray and rather cold in tone, but brightness is given to the scene by the lights in the



TAMBOURINE DECORATION — “WINTER TWILIGHT.”

house which gleam from the windows, giving just that touch of color needed to redeem it from coldness and gloom. The general tone throughout is gray, or a combination of black and white, producing gray.

It will be seen very readily that to make this picture at all effective, the values should be carefully studied. Paint the sky with silver white, yellow ochre, a trifle madder lake, permanent blue and black.

The distant foliage which also partakes of the gray sky tone, will require a similar palette, adding a little burnt sienna in the shadows. The house which is a dull red, is painted with white, ivory black, burnt sienna, light red, a trifle madder lake, and black.

The snow should be laid in with a simple flat tone of gray, using white, yellow ochre, a little cobalt and ivory black, with burnt sienna and raw umber in the shadows.

For the old fence use white, black, permanent blue, a little burnt sienna, raw umber

and black. The same colors can be used for the tree trunks.

For the lights in windows use white, yellow ochre, vermilion, and madder lake.

The figure of the old man is painted with white, black, Vandyke brown, raw umber, and burnt sienna. The bunch of fagots with white, yellow ochre, raw umber, and a trifle black. The grasses in foreground are a yellowish brown, requiring white, raw umber, burnt sienna, yellow ochre and black. Lay the colors in freely at first, using large and medium-sized flat bristle brushes. The finishing may be done with red sables, or smaller bristles.



TAMBOURINE DECORATION—"BIRDS AND ROSES."

As tambourines, handsomely decorated, make very choice Christmas gifts, we present another, with design of *Birds and Roses*. It will be found, when decorated in color, very

bright and attractive, a charming ornament, either for the wall, or hanging from an easel or screen frame. The scheme of color for this design is as follows:—A sky ground with fleecy clouds; birds, a deep yellow with black wings and heads; roses also yellow with deep orange centers.

To paint the roses, use for the general tone, white, yellow ochre, light cadmium and ivory black.

The soft gray shadows, or half tints, will require white, light cadmium, madder lake and black, adding raw umber and burnt sienna in the deeper accents.

Paint the lights with crisp touches of white, light cadmium, and the least trifle black.

For the centers use light and medium cadmium, white and black, with touches of burnt sienna, madder lake, and raw umber. The green leaves may be painted with white, cadmium, Antwerp blue, madder lake and black, using burnt sienna and raw umber in the shadows. For the lighter yellowish accents, use Antwerp blue, cadmium, and white, with a trifle vermilion and black. The branches are painted with white, raw umber, cobalt, light red and black, and lighted with yellow ochre and burnt sienna. The birds are painted with white, deep cadmium, and madder lake, toned with ivory black. The black heads and wings with ivory black, madder lake, a little cobalt and burnt sienna.

We trust that many of our readers will avail themselves of these designs and instructions in their Christmas work and, we are gratified to learn from so many quarters that our illustrations have proved so great a help and have been put to practical use in so many instances.

NOVELTIES IN DECORATION.

WINDOW BLINDS and curtains occupy the attention of artistic housewives. The white muslin and lace curtains, that have shaded drawing-room windows for so many years, always put up in the same way, and always conscientiously renewed at stated intervals, are now no longer the height of fashion, though they are still seen in houses

where the last "new thing" is not seized upon with avidity, and where the mistress is reluctant to espouse novelties which do not please her, and is—may we say?—old-fashioned.

Thin, colored Indian silk curtains, in a pale shade of terra-cotta, china-blue, or olive-green (especially the first) are to be seen in draw-

ing-room windows, secured by brass rods, fastened to the woodwork. They are narrow, and sometimes tied in the center with ribbon or velvet bows. The upper part of the windows is open to the light, but shaded by the ordinary blinds, or by a deep valance of embroidered linen or muslin, sold on purpose. The fancy India muslin curtains are popular, and so are colored canvas ones and fancy canvas, with broad lines of tapework. If the curtains are attached by rods to the high sash of the window, ordinary curtains split in halves are sufficient, and less than half of the length of ordinary ones is required, so that they are economical wear. I allude principally to the usual French windows, opening in the middle. Of course, two curtains to each window are necessary. Where unsightly objects are to be hidden from view, the fancy muslin curtain, which are quite thick enough, such as the Beypore, and other oriental named ones, in colors, are suitable. The fancy canvas curtains, which are soft and wide, with different designs running over the surface, can be had in terra-cotta, olive-green, lemon, and other shades. Some string-colored canvas of quite different make and much coarser, stiffer ground, have stripes at distances composed of half-inch lines of woven cotton resembling tape. Colored silk handkerchiefs of oriental manufacture are much used for keeping back these fancy curtains, orange and light terra-cotta being the favorites. It is not unfrequent to see a London house with these colored handkerchiefs in each window from attic to basement. In a drawing-room, paper Japanese fans are sometimes pushed into the handkerchief and opened, spreading out against the curtain. Curtain bands of colored plush, set in gilt mounts like little fans, with a hook and eye to fasten them together behind the curtain, are very fashionable. Broad sash ribbon, tied in a bow, is often seen, and it is not an unknown thing to see black ribbon used when the family are in deep mourning.

Little tables of all shapes and sizes are now scattered over rooms, the newest being the handy little so-called "tuckaways," which fold up flat, and are so light that they can be conveniently carried about. Many amateur artists paint them with enamel paints, or with a floral design on one-half of the table. These and others are popular wedding gifts.

Then there are the imitation Morocco or Turkish table stands, intended to support a round Benares brass tray. Anyone who has visited the East will know the kind—standing low, with the legs or supports (there are six or eight) carved in a style resembling balls strung together. These fold together, and render the whole movable. Sometimes a circular piece of wood is made to fit on instead of the Benares tray, and form the table top. The hour-glass table is a revival of a fashion of many years ago, which elderly people would remember, and which was chiefly confined to bedrooms. It is a table covered with Roman satin, a pretty cretonne, or the furniture of the room, nailed round the circular top and base of the wood, and tied in the center with a broad sash ribbon finished off in a bow. They are of various sizes, but none exceed the circumference of an ordinary round table. They are higher if they are intended to stand by a bedside, or lower if used as a drawing-room elbow table for holding trifles. The ribbon bow is often of two colors. The tables can be had now at upholsterers, uncovered or covered, at moderate cost.

Carved oaken milking stools are the last fancy in that line, apparently mellowed with time, and solid and antique, as if from some ancestral home. There is a great feeling for antique treasures now for wedding presents, such as carved oak corner cupboards, cabinets, quaint lights, Sheridan and Chippendale furniture, etc., and, of course, these are greatly appreciated by most people, especially those with prospective homes.

Bellows are still much in vogue, but they are more used now for dusting china than for encouraging desponding fires. Some pretty ones have groups of gutta-percha or leather fruit or flowers on them, colored with enamel paints, according to nature.

The black satin panel screens, with raised gilt Japanese birds and flowers, are popular, owing to the small sums at which they are sold. They are small and large, and with two, three, or four panels. The small double pannelled ones will be pretty and useful bye-and-bye for hiding an empty grate when fires are no longer required. A novelty in screens are those with flaps or pockets on the outside panel, for holding cabinet and larger photographs. The panel may be covered with

diagonal cloth, Roman satin, or plush, and the pockets to correspond, or of rather broad ribbon velvet, drawn tightly across slanting-wise, and stitched at one edge, to form a pocket for the photographs. It is just a fancy, and is usually arranged by the owner of the screen, with the pockets nailed by small tacks to the framework. If it is possible to remove the panels from the frame, the work is easier to accomplish. Single panel screens are adapted for photograph holders in the same way. Many people do not now work separate panels for tall screens, but one large piece of material, with a bold, effective design, and throw it over the screen. Occasionally two pieces of work are thus displayed, one on each side of and pinned to the screen. The piece falling over the top is caught up in festoons to look well. This is a good plan, as the piece of work serves as a quilt or portière when it has done sufficient service on the screen. The curious oriental embroideries in deep red and yellow, with inserted pieces of glass or talc, which have lately found their way to England, and have been seized upon with avidity as novelties, are often shown off in this way. They are also used as coverings for sofas, or curtains for draughty doors. Boot receptacles in bamboo, or common deal laths of wood, covered with diagonal serge, are among the novelties. They have three shelves inside, and a door to open. This door has a panel of the serge, worked in crewels with some bold floral pattern. The whole is very ornamental. The average ones stand twenty-eight inches high, and about eighteen inches broad. The top serves as a table. Shelves for boots and shoes are often placed between the legs of a toilet table, with occasionally the addition of a deeper covered one for bonnets and hats. The toilet drapery is of brocatelle, good velveteen, a pretty cretonne, or Japanese printed cotton, made to open up the middle of the front, edged with a cascade of rather deep cream furniture lace of an effective design. A frill of the same falls round the edge of the table.

Some sachets have the tops ornamented with close-set rosettes of colored ribbon, usually to the number of sixteen, in rows of four. All sorts of colored narrow ribbons can be used up. Brush covers and pin-cushions are also ornamented in the same

way. Pillow and sheet shams of pale blue, pink, or yellow silk, according to the prevailing color of the room — or of white silk or satin with gold braid, Valenciennes lace, and a large monogram in raised gold thread in the center of each, have also recently been sold at bazaars, as they are in use in many richly appointed houses. They are, of course, only laid on by day. Lace is run round, and also inserted, and the monogram is large and beautifully embroidered, sometimes with small colored flowers. The lace may be Torchon, Valenciennes, or guipure d'art.

In a room where space is limited the back of a cottage piano may be converted into a receptacle for all sorts of knick-knacks. A curtain or drapery of any effective material is first attached, and this is looped up, left hanging, or arranged according to the exigencies of the situation. A shelf is placed some way down the back, with a festooned valance, and on this stand up photographs in frames, and any pretty trifles in the way of ornaments. Then below are suspended small pictures and other things, and at the base is a box with growing plants, and at each end a tall uprising bush of foliage, grass, peacock feathers, or rushes. In windows, where space permits, two or even three shelves may be fitted in, the upper one cushioned for a seat or used as a stand for flowers, and the under ones for books and odds and ends. In a bed-room this will be found very useful for boots and shoes of all kinds. Photograph frames of rough rounded wood about two inches wide, or of notched twigs, either painted brown and varnished, or gilded, are novel. They are hung up by colored ribbon.

A novelty for showing off photographs, whether cabinets, promenade, or even larger size, and mounted groups or views, is on an easel of tolerable height made of deal, and afterwards painted black or in imitation wood. An ordinary sheet of very thick cardboard, measuring about twenty-four inches long and nineteen inches wide (the usual dimensions), is covered with some material such as crimson or orange-green velveteen or cheap dress fabric. Then three rows of ribbon, two and one-half inches or three inches wide, are stretched across at distances as tightly as possible, and firmly secured to the back of the card-board. One piece of ribbon is at the base, and the other two at a distance

of four and one-half inches apart. These are then feather-stitched near the lowest edge to form receptacles for the photographs, which drop in, and stand up against the card-board. Afterwards two corners of plush, one larger than the other, are put on across the right-hand corner low down, and the opposite one on the top of the card-board. These are merely for ornament, and can be worked with a floral design, a slanting signature, or painted in oils on some other material than plush. The lowest corner should measure fifteen inches in length, across the card-board, and the upper one about six inches. When this is all done, take a piece of lining of some kind, turn in the edges, and sew it neatly at the back. Some discretion must be exercised as to the putting on of the ribbons, and the securing them to the material in front, as some photos are higher than others. Pins could be put in first, just to judge of the requirements. When all is finished, then rest the card-board on the easel, put in the photos, arrange a silken scarf in a loop, round the top of the easel, pass it behind the card-board, bringing it out on the left side, and then drape it across the base to the right. Thus, with no great amount of trouble or expense, a very ornamental drawing-room knick-knack is presented.

A pretty new fashion is to have the enlarged fac-simile of a signature or Christian name cut out in silver or gilt, and attached to a plush photograph frame, a blotting book, photo album, or work bag. Some of the brooches with names, lately so general, or the monograms off velvet pouch bags, are now adapted to these purposes. A plush frame containing a young child's photo, with its pet name cut out in raised silver letters, and nailed on across one corner, has a pretty effect. They are also to be seen in bone,

ivory and wood. Fretwork frames with little doors, on a back-ground of plush or velvet, are pretty.

There is a great fashion for quaint old oaken corner cupboards, and many an old store or curiosity shop is ransacked to find the desired article. The unvarnished ones are considered more *chic* than the glossy dark ones. The mahogany ones, with glass doors, are not so much the fashion. Wide Oxford frames of unvarnished oak are adapted to bed-room pier glasses, with a support at the back, like an easel.

A fashion which has gained favor with some is to gild boudoir doors, and fill in the panels with pieces of old carved oak, fitted in. This has a good effect in wall cupboards, shutters, or the back of a cottage piano. The backs of blotters and albums are also ornamented thus on a back-ground of velvet.

A useful corner table can be made of deal on three legs, covered with diagonal serge, Roman sheeting, or plush, with a deep hanging valance, worked with some floral design. Any carpenter would make this at small expense, and when the legs are painted and the top covered it fills a corner admirably, and is an ornamental receptacle for books or ornaments. It can be made to fold up and the legs to unscrew for travelling.

Corner brackets can be made and trimmed in the same way, and it is not unusual to see one, or even two, Bulgarian chairbacks utilized as a valance. These embroidered scarfs also look well draped over a toilet mirror and table, or over a door that has been fitted up as a china cupboard and lined with velvet. In the country they keep clean for a long time, though the same cannot be said in a town. A rich orange sateen is rather fashionable for toilet drapery, or as scarfs for looping back curtains.

APPLIQUE figures, cut from cretonne, on felt or momie cloth, can be treated in this way: First, cut the figures from the cretonne, and then place them on paper and trace their outline, after which cut out the paper figures and paste them in any form that you choose on the felt, cloth, or whatever material your cover is to be made of. You may have them

in rows across the front, or in a border around the edge, or in corner bouquets, or in a wreath in the center. After arranging the paper flowers, you put the cretonne once over it and hem-stitch them around with black silk or any prettily contrasting color. Line to cover with silesia, and if a finish is needed you may put a cord or fringe on it.

HOUSEHOLD DECORATION.

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CONDUCTED BY LIDA AND M. J. CLARKSON.

SOME PRETTY NOVELTIES.

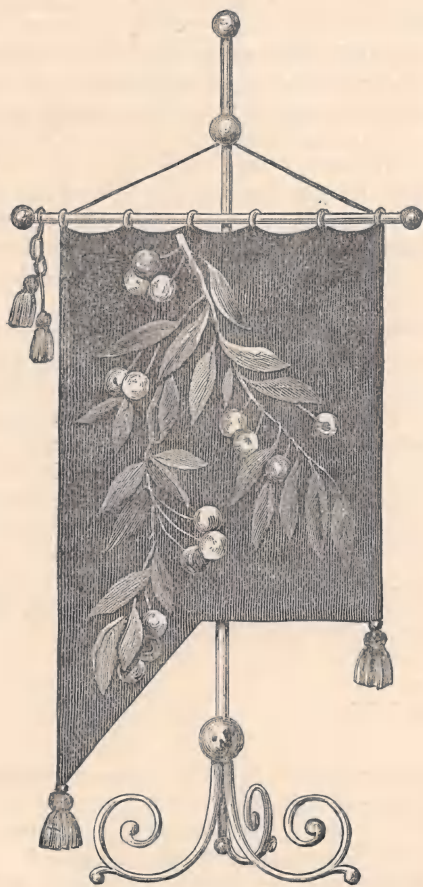
IN this department this month, we desire to present something which will serve as acceptable Christmas gifts, and have made selection of several articles, which, we believe, will meet this need exactly.

The pretty banner which is novel as to shape, and is handsomely mounted on a neat

find it very acceptable in shading the light, often so annoying to the sick.

The material is a dark olive plush or velvet, backed with pale blue silk or satin, and decorated with a conventional design of cherries in either painting or embroidery. Lustra painting, though not so popular as it once was, yet holds its own, and is a pretty style of ornamentation for such a subject. The cherries may be painted with carmine and fire, with high lights of deep gold; the leaves with green brightened with gold. As before remarked, this is a suitable design for embroidery. The cherries may be padded, and worked with cherry silk in satin stitch; the leaves either in plain or in Kensington stitch. Some of our readers may not understand how the padding of flowers or fruit is done. It is simply covering the design with working cotton or crewel, in order to raise the work above the surface of the fabric. Very rich and natural effects are had in this way. In order to accomplish this, you have only to follow the outline with an ordinary stitch just as you would run a seam, then take stitches back and forth across, until the whole surface of that part of the design you wish raised is covered. A second and third thickness may be given, taking the stitch diagonally each time. If fruit is represented, it may require piling up well in the center; at all events, take care to preserve the form and character of design as far as possible.

A great deal of tinsel is used now, and when of good quality, so as not to tarnish, and employed judiciously for a little touch of brightness, the effect is very pretty. A charming sofa cushion which we have lately seen, was decorated in the following manner:—The ground was a rich ruby plush, on which were appliquéd leaves of satin, tinted with water colors in hues to represent Autumn's bright and varied colorings. As, for instance, an olive leaf was partly suffused



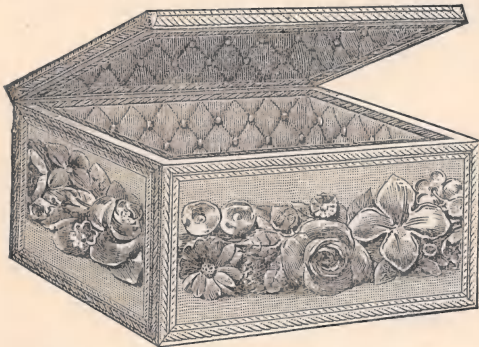
LAMP SCREEN OR BANNER.

brass frame, is a very charming as well as useful gift to an invalid especially, who will

with red or gold; a red leaf the reverse, pale yellow with crimson and copper bronzes. These leaves were then veined and worked in Kensington stitch, with arrasene in harmonizing shades; the stitch being taken well into the leaf, and blending with the satin, gave almost the effect and appearance of solid work. From the leaves were tendrils of Japanese gold thread, couched down with yellow silk. The cushion was finished with a very generous bow of broad satin ribbon, the effect being quite luxurious and oriental in its richness.

This union of brush and needle-work is growing more popular every day for household decoration, and is easily done. While it has the richness of solid embroidery, it is far less expensive, and much more easily executed.

Our second illustration shows a handsome box, useful for various purposes, and a very charming accessory to the toilet table. It is simply a wooden box, a strong, well made one should be selected for the purpose. This is lined with satin, and decorated outside



BOX DECORATED WITH LINCRUSTA WALTON.

with panels of Lincrusta Walton in high relief. A small mirror glued in the inside of lid is a pretty addition. This is so easily made and so handsome and durable an article as to commend it to all who are fond of making fancy articles with their own hands. A more dainty gift for a bride cannot be imagined, than this box decorated in the following manner. Line with pale pink, or blue satin, either plain or quilted. Quilted with a small pearl, or ivory button caught in each diamond point is a pretty conceit. The Lincrusta is then painted to imitate carved ivory,

by using white enamel paint, or the best white paint, to which enough enamel varnish is added to give a high gloss. The edges of box may be gilded if desired, and small gilt headed tacks used instead of the buttons, but pure white is more chaste and appropriate for a bridal gift. For a warm, rich effect in decoration of box, line with ruby satin, and decorate to imitate repoussé metal. This is done by using the bronze paints which may be had at any artist supply store. These little boxes, or chests, are much in favor now in imitation of the coffers so much used by the ancients. They are useful as jewel, or glove boxes, or neat for the library table to hold correspondence cards, choice letter paper, pens, etc. The Lincrusta should be glued to the box with a good paste made of one-third glue to two-thirds flour. This must be applied hot, exactly as you would apply paper. In cold weather warm the Lincrusta to make it soft and pliable. If our readers will report their success with any branch of work described in these pages, we shall feel gratified and encouraged, and shall esteem it a personal favor.

We would also suggest that those who have original ideas as to household decoration, or fancy work, will give them for the benefit of our household readers, thereby adding to the interest of the Magazine, and sharing their good things with others.

We have been from time to time the recipients of such favors, and beg to thank those kind friends who have contributed their share for the general good.

To Mrs. F—, of Kansas, who sent us a while ago a beautiful buffalo horn, polished by her own hands—and any one who knows the labor of polishing a horn will understand what a task this was—we would suggest a pretty way of mounting the horns, as seen recently in the city where they sell at high prices.

The horn is inserted mouth up, that is in a graceful curved position, in a bed of lava, sometimes called vesuvium, a material much used now for decorative purposes. This is then mounted upon a square or oval block, and the whole pedestal either gilded or bronzed, as also the edge around the mouth of horn which had been left rough or unpolished. A ribbon and bow finishes the article to our satisfaction, and a prettier, or

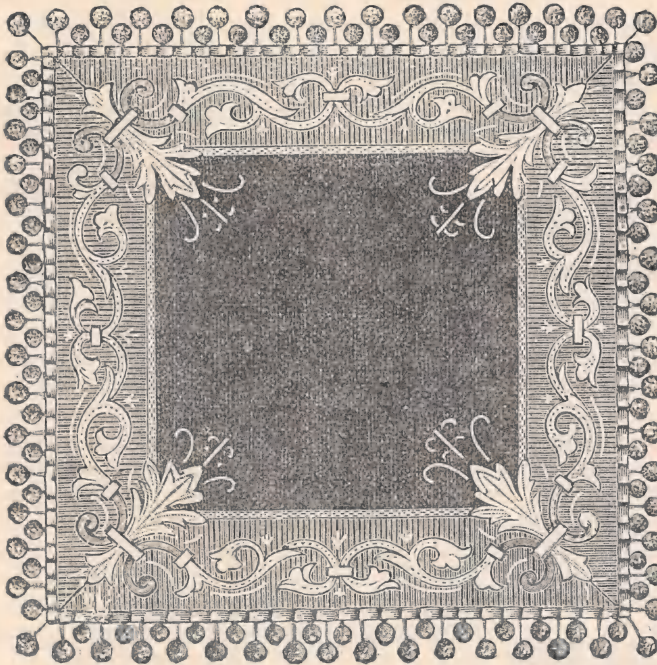
more useful article for the table or *chiffonier*, would be quite difficult to find. We again

express our gratitude to Mrs. F——, and trust that some of our readers will avail themselves of the hint suggested by her gift. The ordinary cow's horn well polished and mounted will make a pretty ornament in lieu of the buffalo horn, which grows more scarce each year on account of the wholesale slaughter of these herds of the prairie.

We give Mrs. F——'s letter in our correspondence column, believing it will be as interesting to our household as it was to us.

We append here description of a very handsome table cover as illustrated.

The center is terra-cotta plush, the border a pale turquoise satin, with scrolls and Arabesques of gold, in appliqué. Round the border is a ball chenille fringe which forms a pretty finish.



SMALL TABLE COVER.

CHRISTMAS MISCELLANY.

Etiquette in Giving Christmas Gifts.

ONE might readily suppose that, as regards "Christmas gifts," there could be little or no etiquette to observe. Naturally, between friends and relations, parents and children, brothers and sisters, uncles and aunts, nephews and nieces, grand-parents and grand-children, and cousins of every degree, etiquette is not called into action, although in every case there is just the right way of doing things, the right moment to give, and the right thing to give, and, we might add, the right thing to say. There is no difficulty in pleasing children, it is only a question as to what the purse will stand, and it generally stands a good deal at this season of the year.

In the purchase of toys and books for children, there is little fear of going wrong; the difficulty arises when making presents to

those who are not children. Good presents run into money, and ordinary presents are sometimes characterized as "trumpery" by the ungrateful young recipients, who are not always touched by the kind thought which prompted the gift, as from a moral point of view they should be; and they too often value the gift for its actual worth. Sentiment is nowhere with these far-seeing young people; therefore, to find something that will answer their expectations within the limits of mediocre generosity is by no means an easy task, and demands time, judgment, and patience, which three are not always at command; and lucky those who do not hear of the reception accorded to their gifts.

The idea of giving a present at Christmas is a very broad one, and conveys many meanings — civility, politeness, recognition, re-

membrance, affection, friendship, interest, and even self-interest are all more or less represented by givers of gifts at Christmas time.

Annual thanks for annual presents are more or less restricted to one formula in every case, and letters embodying thanks under these circumstances almost write themselves as it were; but, with the large majority, to express adequate and appropriate thanks demands what might be termed some cleverness, and people with whom sincerity is a prominent quality, often experience a difficulty in being sufficiently grateful with due regard to actual truth. Social phrases fall flat no doubt, but for ordinary letters of thanks they are both useful and convenient. Those possessing lively imaginations can throw off letters of thanks with both ease and fluency. In *George Eliot's Letters* we have example of eloquent thanks for the smallest trifles. In a letter to "Miss Cross," thanking her for a painted vase, she writes: "I could not dwell on your sweet gift yesterday; I should perhaps have begun to cry. * * * * I have been looking at the little paintings with a treble delight because they were done for *me*." As we have already said, in all cases of expressing thanks, the intention of the giver to please should be remembered above the value of the gift itself, and should influence the style of the letter written.

Cards.

A PRETTY custom has of late years sprung up amongst us, of sending our friends a token of our good wishes in the shape of one of the many lovely and artistic cards that are now to be seen in every stationer's window. This custom, which at first was almost entirely confined to the exchange of Christmas greetings, has spread to the other great festivals of the Church, and also to the remembering of our friends' birthdays, wedding days, etc. These pretty little messengers have always seemed to me to carry with them a value far above their intrinsic worth when, by having made them ourselves, they silently point out to our friends that we have spent both time and thought in the wish to give them pleasure.

Another advantage in hand-painted, over

printed cards, is that one is rather apt to get tired of seeing the same design, however lovely, repeated over and over again; whereas we can weave an endless variety for ourselves, sending to one friend a pretty spray of flowers which we know to be an especial favorite; to another a verse or text which will convey to them the wish we have for them especially. Indeed, we all have felt at such times the difficulty of selecting both design and words to suit our particular purpose.

Thinking, therefore, that many readers would like to spend some of their spare hours in the really pretty and interesting employment of making their own cards, we will proceed to give a description of some different ways in which they may be decorated:—

1. PAINTING.—In spite of a good deal that has been said lately upon the greater novelty of small landscapes and figures for cards, I still think that a prettily painted flower or group of flowers holds the pre-eminence. Now, the first consideration in painting on card is the quality of the card-board itself. No amount of work upon a poor card really looks well. It is worth while, therefore, to spend a little money upon our cards, if we would feel satisfied with our work. Choose a prettily tinted card, not too highly glazed, and, having selected your subject, remember to use a good quantity of Chinese white in the first tints of the flower; the last tints are better worked in pure color, only be sure never to retouch any part of your work until the last coat is quite dry. Avoid making the flowers too highly colored; a delicate tint is always softer, and, though it may not perhaps be quite so striking at first sight as a brighter color, it certainly grows more upon one. My advice is to keep your shades delicate, but not to spare your work, and to make the contrast between light and shade rather marked.

2. PEN AND INK SKETCHES.—I have often noticed, that, after looking at a number of colored designs, one's eyes turn with a feeling of relief to a simple black and white sketch, and, as a rule, our gentlemen friends have a particular fancy for this pretty art. To my mind, pen-and-ink sketching is a charming occupation, and one at which we can often amuse ourselves, when we hardly feel inclined to take out the variety of implements

required for painting. All that is necessary is a firm, hard surface on the card, which had better be white, a small etching pen, and a bottle of Indian ink. Birds are particularly pretty in etching, and if a little help in designing is required, nothing can be better than Giacomelli's lovely groups of birds, some of which nearly every one possesses in at least one of the many volumes he has illustrated. They make an endless study, and can be arranged in many pretty ways to suit individual taste.

3. *SEPIA*. — Pretty little designs can be first sketched in on small cards — a church, lighthouse, hills, running stream, and rocks — anything in fact; and then painted in with sepia or indigo. The first shades must be washed in, and the finishing touches must be worked with a very fine brush, remembering always to have an unglazed card to work on.

4. *DRIED FLOWERS*. — Lovely cards may be made of dried flowers and ferns. Many of us have seen the pretty specimens of flowers from the Holy Land, and though, of course, these must ever have a special attraction for us, there seems no reason to prevent the wild flowers of America from having an interest of their own; more especially if we have friends in distant lands — and, in these days, who has not? In case any of my readers may wish to attempt the art of drying flowers, I will describe the process. Obtain two boards and two thin leather straps — these will be quite sufficient for your purpose if you do not wish to go to the expense of a correctly made press — and some botanical blotting-paper, which may be had at any stationer's; I prefer it rather fine and white. Gather the flowers, if possible, on a dry day, and place them, after taking off any large stalks, between two of the sheets of paper. Between each layer of flowers place at least three or four sheets of paper, and strap the whole between the boards as tightly as you can. Change the papers daily until the flowers are nearly dry, then every few days will be sufficient until they are quite dry. Draw the design upon the card — of course seeing that it is a suitable one for your purpose. An empty basket, a vase, a plain wooden cross, or merely a few stalks and a bow of ribbon, are suitable designs when you have a sufficient variety of flowers. Make some very strong gum — I find the powdered gum

arabic the best — and arrange the flowers on the design according to your fancy. Leaves of the flowers painted, and merely the dried flower gummed on, makes a pretty variety.

A Christmas Visitor.

How an English lady entertained her young friends, making their little hearts happy at this festive season, may not only interest, but suggest to readers a way of amusing the children when a Christmas tree cannot be had.

When the first faint echoes of old King Christmas' footsteps are heard once more, and the boys and girls of England are beginning to wonder what he has in store for them this year, it may not be amiss to suggest to the mothers, child-loving aunts, or kind hostesses, who scatter his gifts, a novel arrangement for their distribution. A year or two ago, when I wished to invite a party of my small friends to come and make merry with me, I racked my brains to discover some novelty to take the place of the ever-welcome but too familiar Christmas tree, the drawing-room snow-ball, or the fairy hamper. Happy inspiration came one day in the form of "Old Mother Hubbard," for so we christened our elderly friend, and by that name she still lives in the memory of old and young who had the pleasure of making her acquaintance. And now I must give my readers a peep behind the scenes.

Contrary to the usual order of things, Mother Hubbard's life began with her skeleton. This was lent by a West-end firm; it was nothing more than an ordinary costume stand running on castors. This I swathed very strongly up to two-thirds the depth of the skirt, with a stout coarse sheet sewn firmly to the wires at the top and at the bottom, the corners well wrapped over each other, and very securely fastened round the imaginary ankles, that none of the bran with which the skirt is to be filled may escape. I found the easiest way to fill it with bran was to twist a strong piece of paper into a funnel, and insert the small end between the wires at the top of the skirt. This can then be easily filled with a scoop from the sack of bran obtained from a corn chandler. Alternate layers of bran and toys were thrown in till the skirt was more than half full; the toys were quite small, and mixed with pretty

crackers, each wrapped in white paper—the large, soft sheets used by cooks are the best—and sealed with a bright red seal. The paper prevents the bran from adhering to the toys, etc., and ultimately to the carpets of the house. The upper portion of my skeleton was stuffed, but headless and armless; these deficiencies had to be supplied. An oval bag of strong calico, stuffed with bran, very like an overgrown pin-cushion, was sewn to the trunk for the head; and two long bolster-shaped bags, similarly stuffed, composed the arms; up the center of each arm was passed a very strong zinc wire, bent into a hook at one end, so that it could be securely fastened to the figure. The wires must be left long enough to extend into the middle finger of the black cotton gloves, which were also stuffed and sewn to the arms at the wrists. The arms and hands can then be bent into any position that may be desired.

The drudgery is now over, and all that remains is to conjure up the old lady's wise-looking countenance, and dress her as becomes her age and character. A rapid sketch in colored chalks by an artist friend served for my model. An old but respectable black quilted satin petticoat was first arranged to hang within an inch of the ground, so as to conceal the wooden stand; a bright-colored, simply-made print gown, borrowed from one of my maids, was then put on, and the plain skirt draped in highly bunched-up paniers; then a scarlet shawl, with the corners tacked up to simulate a round short cloak; but this fell over a figure much too upright and youthful for the old mother. However, a soft, flat sofa cushion, strapped on the shoulders underneath the cloak, gave quite the desired effect. A mask with high cheek bones, rather large nose, and pointed chin, was then fastened to the head, the empty eye-sockets being first filled with eyes drawn in ink on paper; the edges of the mask were concealed by a muslin cap, bordered with a full quilling of tulle, and tied under the chin with black ribbon. This was surmounted by a conical hat made from two pieces of stiff cardboard; a broad ring for the brim, and a quarter of a circle for the peak, covered with black sateen, with a band of scarlet ribbon and strings of the same tied under the chin. A pair of gold spectacles completed a striking impersonation of the old dame, who drew forth many a

start and exclamation of surprise from the uninitiated, whose astonished gaze she met with a steady stare from the corner of the drawing-room where she rested after the fatigue of dressing. She carried a large basket on one arm and another on her back, which before her visit to the children, were filled to overflowing with presents of every description. Two slits were made in her petticoat, to clear as far as possible the wires underneath; these served as pockets, from which to draw forth the treasures from the bran; they were concealed by the overskirt.

Numerous reports were circulated among the little people as to the expected arrival. Curiosity was at its highest pitch when, after some loud rings at the door bell, Old Mother Hubbard at last tottered in on the arm of a gentleman. She was surrounded in a moment by the whole party, with eager, excited faces. Her cavalier was plied with all kinds of questions intended to solve the mystery as to whether she was "real" or not, and certainly it is rare to find any real old lady give so much pleasure to a Christmas gathering. That evening she received an invitation to a similar party, but the unwonted dissipation was too much for her, and, after a rather too exciting waltz with her host, she fainted, never to recover. But Mother Hubbard lived long enough to give, perhaps, the greatest pleasure of all to some children to whom pleasures are few and far between. One fine winter afternoon she was hoisted into a light cart, and drove off, amidst the merriment and wonder of passers-by, to a home where twelve little "incurables" sad lot is softened by the care of a truly motherly matron. The dame arrived with replenished baskets and pockets, but here no eager children crowded around her. The bright faces were there, but the old mother must totter round the little cots and invalid chairs to bestow her gifts on their occupants. Fragile little arms were stretched out to welcome her, and even half-witted faces beamed at her approach; but when some gentlemen of the committee, then sitting, came in and cordially shook hands with the old lady, adding some bantering remarks on her appearance, their delight knew no bounds. But it is quite time Mother Hubbard made her bow, with the hope that she may be allowed to have a part in the Christmas festivities of 1887.

Easy Lessons in Drawing and Painting.

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CONDUCTED BY M. J. CLARKSON.

SIMPLE PENCIL SKETCH. — PAINTING FOR BEGINNERS.

ONE of the very first requisites in drawing is ease, or facility of hand, and whatever tends to promote this, is an advantage to the pupil. No matter which is used, pen, pencil, crayon, or brush, the one object in view should be that happy readiness of the fingers which will enable you to express yourself clearly, and to attain to a *manner* of your own, which will be found much more serviceable than the servile imitation of other people's methods, however excellent they may be. Freedom is necessary to an enjoyment of your work. Do not suppose from this that I expect you to dash off a spirited sketch such as would be looked for from an experienced artist. You may think indeed a *sketch* inferior to a drawing. On the contrary, no one can make a meritorious sketch who has not learned to draw.

To the beginner the sketch of an artist would be as incomprehensible as the shorthand notes of a stenographer to a novice in the art of stenography. Dashed off in a moment to catch some fleeting impression of nature, it is yet perfectly intelligible to the artist while meaningless to the beginner. No, by facility of hand, I do not mean as yet the skilled *abandon* of the master, but simply ease in handling your pencil or crayon, freedom from mechanical devices, such as the ruler, dividers, etc., upon which so many rely for accuracy in drawing. These things eventually lead to distrust of hand and eye, and are weak resources which almost always render a work purely mechanical and spiritless. The "Caré Method of Drawing" has much to recommend it for this very reason. It discards all mechanical devices, and encourages the pupil to cultivate freedom of expression and originality of thought. This method entitled "memory drawing" may be briefly summed up as follows: —

The pupil is first taught to copy outlines from a flat model, using tracing paper through which the drawing can be very

readily seen. The tracing paper is then laid aside and the pupil proceeds to copy directly from the model by the eye alone, no measurements being allowed. The model is then removed and the pupil required to copy from memory entirely, and if unsuccessful a second study is made in the same way, until the hand and eye are both trained — the eye by observation and the hand by practice — to accomplish what is required of them.

It will be seen then, quite readily, that it is an advantage to work for a time at least from flat copies. Afterwards the pupil may venture upon more ambitious work. I would strongly advise that, beside the illustration given in this department each month, you procure a good set of drawing cards, and copy them in the manner suggested, first by tracing the outlines, then drawing directly from the model, and lastly from memory alone. After practicing awhile in this manner, you will become familiar with form and even perspective in a way that will quite surprise you. We here introduce a simple, yet pretty sketch of an *Old English Chapel*, which because of its broken lines and irregular shading, will afford you study, and will further illustrate last month's drawing lesson.

Begin by either drawing simple outlines as these recommended, or by tracing them after the *Caré* method. Commence with the line nearest the eye, which is of course the corner of the building, observing that the line which forms the angle of the building nearest the poplar tree is not so long as the one drawn first, as it reaches neither so low nor so high in the picture, and if you look at the line at the bottom of the building, you will find that it runs up to it. It is not necessary to explain just at present why the lines run in this way, but it is well to observe that they do, and at some future time, this fact will be plainly treated in a few practical lessons in perspective.

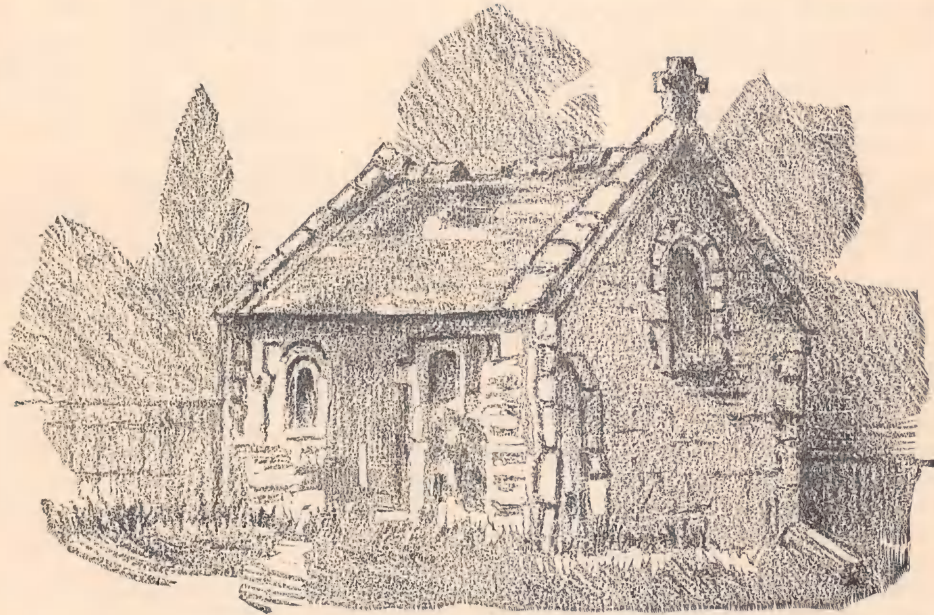
Having formed the two upright lines, de-

termine the proper point of the roof, and from this draw lines to the two upright lines, and you have the gable end of the building. Still another line at the farthest side, with two more drawn horizontally, or nearly so, at the top and bottom of the building, and your outline is complete. You now proceed with the window outlines in the same manner, and you are then ready for the shading of the drawing.

Be sure to have your outline entirely correct, as no after drawing will remedy a defective outline. In shading your picture, you will observe that nearly the whole chapel

of describing this motion than by supposing you to be making a number of letter *m*'s joined freely together. Make them free and light, and practice will soon give the right effect.

Shading with lead pencil is more or less conventional, as we find by the examination of the work of nearly all artists. Harding, whose "Lessons in Drawing" are so highly approved in some of our schools, and who is said to have been a most consummate draughtsman, studied the accents of color in his outlines of trees as he would have done the curves and shades of letters in learning



SIMPLE PENCIL SKETCH. — "OLD ENGLISH CHAPEL."

is in what we called in the last lesson *the first shade*. It is well to begin at the top, leaving the lights as you see them in the sketch. The outlines may now be strengthened, and emphasis given to the broken corners of the stones, the forms of windows, etc. Give free touches by bearing harder on your pencil at such points. You will show better taste in your drawing by letting the lines of the first shade run in various directions so as to give the different forms of the stones. The foliage is introduced by holding the pencil freely and giving it at the same time a circular motion. There seems no clearer way

to write. He found the peculiar angle at which to bring down his hand in forming a willow branch, or the swing to give his elbow in defining the bough of the birch or maple. Prout, another fine draughtsman, is said to have had little jerks and twitches when he turned the sharp corner of an archway, or a broken surface, with his soft black lead. As Miss Carter observes, in her useful little handbook from which we have drawn much useful information: "There is a sort of alphabet of lead pencil touch, very convenient for a student who has not a great deal of time to make out for himself many

of the characteristic forms of tree, rock and grass." The pupil will do well to study out this alphabet, to practice different modes of expression, until he has at command a shorthand method, if I may so express it, of taking down memoranda of nature, which will be of invaluable aid in the composing of original sketches, or in the after study of color. Different values of light and shadow may be so expressed as to enable the worker to jot down his impressions of a landscape in such a way as shall afterwards enable him to copy successfully in color.

Painting for Beginners.

ALTHOUGH it were well for you to become more familiar with drawing before attempting color, there is such a demand for easy lessons for beginners in painting that we feel constrained to accede to it.

It is our purpose, however, to carry on the two branches as far as possible in unison, trying to make one supplement the other; and it is to be hoped that none will overlook the first, in the eagerness to get at the second. It is also thought best to introduce at first a simple water color series, as practice may be had in the more inexpensive colors, without much outlay or trouble.

The lessons upon outline in foregoing columns will apply equally well here. Great care should be taken to insure correct outlines. Of course, it need not be a finished sketch, but it should embrace all the important features of the picture. We can but give a brief preface to the subject in this number. If you will procure your material, we will be ready for actual work next month.

The following one dozen colors will be sufficient for a beginning:—

1. White (in tube).
2. Yellow ochre.
3. Vermilion.
4. Light red.
5. Rose madder.
6. Gamboge.
- *7. Indian yellow.
8. Burnt sienna.
9. Lamp black.
10. Hooker's green, No. 2.
11. Antwerp blue.
12. Sepia.

Winsor & Newton's moist colors in pans or half pans are good and reliable. The white is best in tube, as already stated.

The brushes needed are a large, flat washer; No. 2 black fitch, or sable, with a No. 6 red sable, and two finer sables, No. 2 and No. 3.

A pad of water color paper, about 9 x 12 inches in size, and costing not over \$1.25 will be found very useful, and will provide you with paper enough for all your lessons. A china slab with divisions, and a soft flexible sponge will complete your outfit for these first lessons in painting.

It would be excellent practice if you would copy each drawing lesson in sepia in different washes of color, giving the different values of light and shade. Sepia is a water color which affords a pleasing variety of tints, the use of which will be more fully explained in subsequent lessons.

* Should this prove too expensive a color for your purse, you can substitute chrome yellow No. 2, or *jaune brillante*.

SOME PRETTY AND INEXPENSIVE CHRISTMAS GIFTS AND NOVELTIES.

NOW that 1888 is so close upon us, and Christmas is near, there is a growing inclination in the minds of those clever people who make their own gifts, to find out something new and pretty in the way of holiday presents. In attractive novelties, the value is generally greatly increased where the useful is combined with the ornamental, and

those articles we have chosen for the purpose have this feature to recommend them.

Our first design, *Slipper Match Holder*, is made thus:—Cut from heavy cardboard the soles and uppers—a child's worn slipper will afford a good pattern. The sole pieces are then covered neatly with satin, the uppers with plush, bound in front or faced over

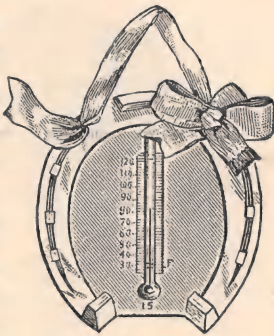
with the satin, or, if preferred, a cord of tinsel or chenille can be used as a finish. Before making up the slippers, the fronts can be hand-painted, embroidered, or decorated with silk appliqué, which are now much used for such purposes. A bow, with loop by which to hang up this dainty affair, completes it. Enameled leather makes a more durable article, with fronts lined with the same, the outside being velvet or plush, but it can hardly be said to present so attractive an appearance as the



SLIPPER MATCH SAFE.

one first described.

Our second illustration shows a quaint and pretty thermometer plaque which we have nicknamed the *Bona Fortuna*, as the horse-shoe always seems to carry with it a certain value to the superstitious, just as it was supposed to possess a charm in the olden times against witches as well as misfortune. As this article is needed in every house (not the horse-shoe, but the thermometer), a tasteful one cannot fail to make an acceptable gift to one's friends.



BONA FORTUNA.

An ordinary horse-shoe gilded or bronzed is fastened to a piece of satin-covered cardboard, cut to fit it, as shown in illustration. The stitches are hidden by the ribbon, which is run in and out of the nail holes, and which also serves as a loop to suspend it, and finishes with a bow at one side. A small thermometer is mounted in the center of the plaque-shaped back. This is a dainty and pleasing ornament for library, chamber or sitting-room.

This bellows-shaped *Watch Pocket* shown in illustration is made in the following manner: The foundation is also of cardboard, covered with velvet or plush, and lined with satin. The front is either painted or embroidered. A fringe finishes this pretty article, being placed above the nozzle, and a hook, such as is used for bangle boards, is inserted at the top with a loop or ring for hanging.



WATCH POCKET.

Our fourth illustration, which is a pretty

Wall Pocket, useful as a receptacle for cards, cuttings for the scrap book, etc., may be easily made by any one handy with the needle. The back is constructed of cardboard covered with velvet or plush, and decorated with painting or embroidery. A gathered pocket of silk or satin is then applied diagonally, as shown in cut, and finished with a bow at one side, and a quilling of the silk, or with any pretty heading as preferred.



WALL POCKET.

All four articles can be made to match in color if liked, *en suite*, for one individual, and will add not a little to the dainty appearance of "my lady's chamber."



Decorative Embroidery & Painting.

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CONDUCTED BY LIDA AND M. J. CLARKSON.

BEES AND CLOVER. — CLOVER STITCH.

THE clover of which a sketch is here given is a most pleasing design for either painting or embroidery. Its very simplicity gives it a peculiar charm which will commend it to lovers of the artistic. There are many purposes to which a subject of this kind can be adapted with excellent effect; amongst others we might name handkerchief sachets, cushions, box lids, banners, etc. It can also be painted on Christmas or New Year's cards with some appropriate motto. For New Year's some simple couplet, such as

"The bee from blossoms sweet extracts good cheer,
So draw thou pleasure thro' the coming year."

or

"As hidden sweets to honey-bee,
So yield the year its joys to thee."

The design painted upon a satin *mouchoir* case, with motto in dainty gold or silver lettering will make as charming a gift as one could ask.

In order to paint the clover blossoms, it is necessary to lay them in first in a general tone of light and shade, not to try to paint each minute blossom, which would be well nigh impossible, nor would the effect be pleasing if it could be done.

All flowers in bunches or clusters are painted in masses, the details being picked out afterward by accenting the lights and shadows. Lay in, then, at first, this general tone of either light or dark. Where the flower is in shadow, use the following colors: Silver white, madder lake, raw umber, ivory black, a trifle cobalt and burnt sienna. In the lighter part of blossom, use more white and a trifle raw umber. After thus laying in the general form, in masses of light and shade, you can proceed to pick out the details enough to give the characteristic features of the blossoms. The deep accents in the center of each little flower cup may be put in with madder lake, burnt sienna, cobalt and a

trifle black. The lights may now be added in crisp, decided touches, using white, a little vermilion and madder lake toned with a little black. If you could note the appearance of the natural flower, you would find a delicate half-tint, which seems to unite the lights and darks. This soft, grayish middle tone is painted with white, yellow ochre, raw umber and a trifle ivory black.

The white clover blossoms are treated in the same manner, that is by laying them in



CLOVER BLOSSOM.

first in a general tone, the lighter portion with white, yellow ochre, raw umber and black. The shadows with white, burnt sienna, raw umber, madder lake and black, with a little cobalt in the middle or half tints.

The green leaves may be painted with permanent or Antwerp blue, yellow ochre, burnt sienna, white and black. In the lighter, warmer tones, use light cadmium instead of yellow ochre, and shade with raw umber and

black. The markings on leaves of a lighter gray green are painted with white, yellow ochre, raw umber, Antwerp blue, burnt sienna and black. The grasses will require same colors as leaves, although a little zinnober

background may be given by using cadmium, white, burnt sienna, yellow ochre and black. This should give a tone of rather yellowish gray. Shade at lower right hand corner with burnt sienna, madder lake and black. To



BEES AND CLOVER.

green will be useful, using cadmium and white in the lighter tones.

If this picture is painted upon canvas, as some of our readers may desire, an effective

paint the bees, you will need for the light rings on body, light cadmium, shaded with orange and burnt sienna. For the dark rings black and burnt sienna. The wings are paint-

ed with white, madder lake, a little cobalt and yellow ochre.

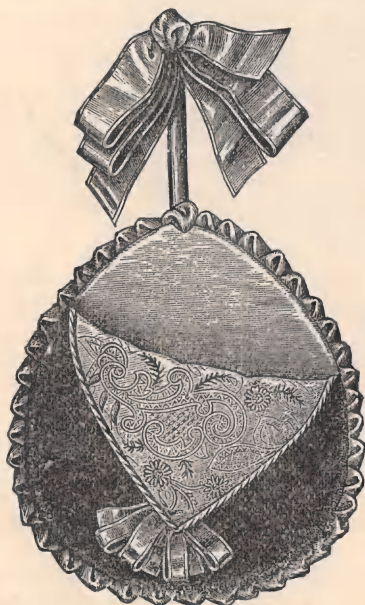
To paint this design in water color, the same colors will be required, with the following exceptions: For madder lake substitute rose madder, lamp-black for ivory black, Chinese white for silver white, while sepia is used in shading in place of raw umber.

To embroider the clover blossoms, the design may be somewhat "conventionalized;" that is to say, it need not be so much *en masse* or so true to nature, although the more the simplicity of the design is preserved the better. Jennie June tells us that it has come to be an accepted theory in art needlework, that all natural forms should be at least slightly conventionalized when applied to such purposes. We are indebted to a New York house for a remarkably pretty stitch for clover design, which is here illustrated.

The blossom is first worked over lengthwise with pale green silk in Kensington stitch. Select three shades of clover-colored filling silk, and laying a darning needle across the blossom near the tip, with the darkest shade work over the darning needle, making a stitch like the letter V inverted. Now without removing the darning needle, repeat the same stitch inside the first with the second shade, and inside of this make a straight, perpendicular stitch, as shown in our illustration, with the third or lightest shade of filling silk. Now pulling the needle out, lay it across below the row just worked, proceeding as before, until the whole blossom is entirely covered with raised stitches. This is said to be the best imitation of the natural flower which it is possible to make with the needle. The bees are prettiest executed in satin stitch in the natural colors.

Fan Wall Pocket.

A PALM leaf or Japanese fan, eight inches deep by six and one-half wide, is used to make this pocket. The fan is covered on both sides with pink satin, over a thin layer of



wadding placed between the satin and the fan, and a narrow satin ruche is added around

the edge. The front of the pocket has a piece of cardboard for a foundation, curved slightly at its upper edge. This covered with plush on the front, and lined with satin for the inside. A satin revers is turned down from the upper edge, which is lightly embroidered in a Japanese design with colored silks and gold. The edge of the revers is finished with gold cord, and a cluster of pink ribbon loops is placed underneath the point. A bow of wider ribbon is on the handle, with a cord loop underneath to hang it by.

THERE is at present a mania for darned lace or net. This darning is done with linen or silk floss and crewels. This embroidery net is exceedingly handsome and very expensive when bought, but to many ladies the mere fact that it is their own work gives a charm and value to it that no bought work could possibly possess. An exquisite lambrequin is made of white bobbinet worked with filoselle in Gobelin stitch. The vandyked edge is done in olive shade and buttoned-holed on the edge, while each point has a tassel of olive silk tied with red silk. The center of the net is embroidered with red silk in three shades, and the pattern can be of your own choice. The upper end of the lace is in olive.



CONDUCTED BY LAURA LATHROP.

CHRISTMAS SEASON.—GIFTS.

A MERRY, merry Christmas greeting to our friends of the HOME MAGAZINE on this day which never wearies, ne'er grows old. Happy, happy Christmas, that can transport the absent one thousands of miles, in imagination, to his own fireside; that can win even the wayworn and the aged back to the delusions of early childhood.

In all nations the day is kept, Christmas gifts exchanged, and Christmas carols sung. Music seems doubly appropriate at this season, while the interchange of gifts adds greatly to its joyousness. While there are gifts and gifts, what to give is oftentimes a vexing question. While it is not our province to even make mention of the beautiful articles elsewhere suggested, we may be pardoned for offering a few suggestions *apropos* to the occasion. Let the aged be first remembered. While to them gifts of comforts are always acceptable, let them be inwrought as much as may be with somewhat of the beautiful. In giving to our children, let our gifts be gifts indeed. Not articles of necessity, articles of wearing apparel, etc., which, we know, and the child knows as well, must be forthcoming whether the year holds Christmas or no. Let us mark the day with something beautiful or especially desirable in the eyes of the child; something wished, and longed, and hoped for, and not allow our too close ideas of economy to delude us into the vain endeavor to deceive the child.

To the needy give such comforts as you can spare; add a little store of dainties to mark the day; provide some little toy for each child; something on which the hungry heart and eye may feast, and which will be a bright spot in the memory for all time to come. To your friends your own handiwork will always be acceptable as something inwrought with your very self. If among those friends you number one with dainty tastes and a love for beautiful surroundings, which

her limited means will not allow her to gratify, do not send a reminder of her condition by always giving something "useful," as if in accordance with her position. Present some pretty decoration for her home; some dainty work of art to brighten the walls of her modest parlor; or, if you feel that it must be useful, add, to its usefulness, decoration. And how easily this may be accomplished. While some of our periodicals are really teachers of art and useful knowledge, at prices to suit the purse of every one, while home is the school, and this benign instructor comes regularly, not for an hour, or two, or three, but to remain with us to answer whenever consulted, to instruct clearly, concisely, and thoroughly, what wonderful things may our loving hands not fashion; what beautiful things may we not give.

Christmas Entertainment.

THE general spirit of gaiety and good-will, induced by pleasant anticipation, render the provision of a liberal repast for dinner on this day a necessity.

Cheerfulness not only promotes an appreciative appetite, but is a wonderful aid to digestion, as well; and one partakes, with impunity, of viands which this spirit alone can sanction. That the Christmas feast may be eminently a success, let everything be in keeping with the day. Bedeck your rooms with evergreens; wreath the holly and hang the mistletoe; bring out the choicest ware your house affords with which to grace your table; brighten it with your gayest flowers; serve your best dishes, and, no matter how elaborate or how simple your bill of fare may be, let it contain the essential dainties, as turkey, cranberry sauce, plum pudding and mince pie. Let the good wife provide as her help, her health and her purse will allow, remembering that much is due to the manner

of serving. A tasteful garnish renders the plainest dish inviting, while those intended to be hot will be doubly palatable if brought fairly smoking to the table. The Christmas breakfast involves little labor, being light and simple. The supper, which is scarcely demanded, should be the same in nature.

CHRISTMAS DINNER.

Raw Oysters. Amber Soup.

Baked Salmon with Hollandaise Sauce.

Roast Turkey, Cranberry Sauce.

Mashed Potatoes. Escalloped Cauliflower.

Celery. Cheese.

Mince Pie.

Plum Pudding with Wine Sauce.

Fruit. Nuts. Raisins.

Coffee.

RAW OYSTERS.—Serve as directed in November number, passing with them very thin slices of Graham bread, thinly buttered. It is understood that sliced lemon or lemon juice accompanies raw oysters.

AMBER SOUP.—Two quarts of soup will be sufficient for a dozen persons, as it may be served in little cups, as at luncheon, with a thin slice of lemon afloat in each—pretty tea cups will answer in the absence of others. To make this quantity, on the day before soup is needed, get four pounds of beef cut from the shank, have the bone broken in several pieces, and the meat cut into bits, add a slice of raw ham and two quarts of cold water. Allow the kettle to stand on the back part of the stove or range for an hour, then move forward and bring its contents slowly to the boiling point. Watch and skim carefully as long as a particle of scum rises. Now, let it simmer for at least six hours. Strain through a sieve and set where it will cool rapidly. The fat may be removed very easily next day, and about an hour before it is wanted place on the range and bring slowly to the boiling point, after having added a small onion, two or three cloves, a couple of stalks of celery, with a sprig of each, parsley, thyme, and sweet marjoram, two scant teaspoonfuls of salt, a dozen peppercorns, and the lightly beaten white of one egg. Bring slowly to the boiling point, keep so, without allowing

it to bubble, for half an hour, strain through a napkin and return to the kettle, when it will be ready to serve.

BAKED SALMON.—Clean thoroughly, wipe dry and stuff with the following dressing. For a salmon weighing about five pounds use a pint of oysters chopped very fine, add half a cupful of rolled cracker crumbs, a large tablespoonful of butter, a tablespoonful of lemon juice, a teaspoonful of salt, and a quarter of a teaspoonful of pepper. Mix thoroughly, rub inside of fish with one tablespoonful of salt, pack the stuffing into the vent and fasten with skewers or by sewing with thread. Have a perforated tin sheet or rack, and place it in dripping pan, with its upper side well buttered. Lay the fish on this, dredge lightly with salt, pepper and flour. Pour a teacupful of boiling water into the pan and set in a hot oven. Bake slowly, basting often with butter and hot water in the proportion of two tablespoonfuls of butter to a pint of water, kept hot on back of stove. Dredge as at first after the first basting. The fish will cook in one hour.

HOLLANDAISE SAUCE.—Put half a teacupful of butter in a bowl which has been slightly warmed before using. Beat the butter to a cream; add the yolks of four raw eggs, one by one, beating thoroughly into the butter; add the juice of half a fine, large lemon, half a teaspoonful of salt, and a pinch of cayenne pepper. Beat with an egg-beater for five minutes. Place the bowl in a sauce-pan of boiling water, then add to the mixture one-half cup of boiling water, and beat until it is as thick as soft custard. It should be done and ready to serve in five minutes.

ROAST TURKEY.—Secure a young plump fowl of not more than eight or nine pounds, and be careful that it is very fat. Singe, wash, dry carefully, and rub inside and out with one tablespoonful of salt, having previously removed all the fat clinging to the inside. For the stuffing use a scant quart of stale bread crumbs moistened with a third of a cupful of melted butter, one egg, beaten slightly, to which must be added a quart of small oysters, measured while whole, and chopped rather fine, season with two level tablespoonfuls of salt, a third of a teaspoonful of pepper and a tablespoonful of lemon juice. Stuff both the breast and body with this dressing, sew up, and bind the limbs to the body

by tying with stout twine. Bind in at same time a slice of nice salt pork laid on the breast, this may be removed before the final dredging, and may be added to the giblets for another day's luxury. Place the turkey on a trivet or rack in the dripping pan, baste it, or rather rub it all over with melted butter, and dredge thoroughly with flour to which you have added one teaspoonful of salt and a third of a teaspoonful of pepper. Pour a teacupful of boiling water in the dripping pan and place it in a hot oven. Roast slowly, turning the pan that the turkey may be evenly browned on all sides. Baste with butter and water for first time, which will be in half an hour from time of beginning. Follow with a dredging of flour, salt and pepper, after this baste with the gravy formed in the pan, being careful to supply water as it boils away. In the last half hour, baste the breast with two tablespoonfuls of melted butter and dredge lightly with flour. This will give it a frothy appearance. When it is done, remove it to a hot platter, set in a hot place till served, turn a cupful of hot water into the pan containing the gravy, bring it to the boiling point, thicken with a tablespoonful of browned flour, season to taste, and if you wish it especially fine, add a teacupful of finely chopped mushrooms. Serve the gravy in a gravy boat.

CRANBERRY SAUCE.—This should be prepared on the day previous and be served quite cold. To one quart of cranberries add one teacupful of water, and cook in an earthen vessel for ten minutes after they begin to boil. Then add one and a half cups of granulated sugar and cook rapidly five minutes. Turn into a mould which has been dipped into cold water. It will form a beautiful jelly, which turn out into a suitable dish and garnish with thin slices of lemon.

MASHED POTATOES.—Prepare according to directions given in our November number.

ESCALLOPED CAULIFLOWER.—Boil a good-sized cauliflower in two quarts of water, to which is added a tablespoonful of salt. Boil for three-quarters of an hour, then drain well and break into small pieces. Put a layer of this into an earthen baking dish, moisten with a sauce made of one pint of milk, heated to the boiling point and thickened with a tablespoonful of flour mixed with two tablespoonfuls of butter, and season to taste with salt and pepper. Sprinkle with a tablespoonful

of grated cheese; add the remainder of the cauliflower in another layer; pour the rest of the cream sauce over it and sprinkle with a teacupful of bread crumbs to which you have added a tablespoonful of grated cheese. Cover the dish tight and bake for ten minutes in a quick oven. Uncover and let remain ten minutes longer to brown.

CELERY AND CHEESE.—Directions for serving given in a previous issue of this Magazine.

MINCE PIES.—To a heaping quart of finely chopped lean boiled beef, add three quarts of peeled and chopped apples, a pound of suet chopped fine, three pounds of seeded raisins, three pounds English currants carefully washed and picked over, a quarter of a pound of thinly-sliced citron, four pounds of sugar, a pint of molasses, four tablespoonfuls of ground cinnamon, one tablespoonful and a half of cloves, two grated nutmegs, one teaspoonful of ground pepper, four tablespoonfuls of salt and three quarts of cider. Mix the ingredients thoroughly with the hands, reserving the cider to be added last. Heat slowly to the boiling point, let simmer for an hour and a half, put into stone jars and set away in a cool, dry place. This will keep all winter.

CHRISTMAS PLUM PUDDING.—Mix thoroughly one pound of beef suet, chopped very fine, one pound of flour, one pound of sugar, one-fourth pound of grated stale bread, one pound each of English currants, well washed and dried, and stoned raisins, well floured; add a nutmeg, a tablespoonful of cinnamon, half a teaspoonful of mace, the grated rind and juice of one lemon, a teaspoonful of salt, two teacupfuls of milk, and last, eight eggs beaten very light. Pour into well-buttered moulds or narrow baking tins and steam five hours. To make the sauce, beat a cupful of nice, sweet butter to a cream, then stir in gradually two teacupfuls of powdered sugar; add two tablespoonfuls of canned grape juice. Beat the mixture until it becomes a light froth, then set the bowl in a sauce pan of boiling water and beat briskly for a little more than a minute, pour into a hot sauce boat, grate a little nutmeg over the surface and send to the table hot. This pudding will keep for months and may be made several weeks before it is wanted. Steam for an hour and a quarter on the day when it is to be served.

FRUITS, NUTS.—A variety of fresh fruits, tastefully grouped and resting on sprays of some trailing plant, will form a handsome center piece for the table. The nuts should also be served in variety and previously cracked and mixed with the raisins.

COFFEE.—This is served very strong and usually without cream or sugar, unless desired.

Economy at Christmas Time.

It is poor economy on the part of the housekeeper of limited means to deny her husband and little ones, in the absence of invited guests, the customary feast on this day, on the plea of extravagance. When she remembers that the turkey will furnish the basis of at least three good meals, it will be no more expensive than plain meat. Choose a young, plump bird of about six pounds in weight. The oysters may be omitted in the dressing; and, if she has made a good selection, the fat finely minced with the requisite amount of salt, pepper and sage will season the stuffing deliciously. The turkey remaining may be stripped from the frame and dressed with a nice gravy, for the next day, in addition to the left-over stuffing, which may be warmed over by steaming; this will furnish an excellent dinner. The giblets and pork, reserved from the first day, minced and added to two or three sliced raw potatoes and stewed together in a nice gravy, will furnish material for an excellent meat pie for second day; any bits of cold meat may be added. The bones of the turkey, with a slice of pork to

enhance the flavor, will furnish ample material for an excellent soup for a small family. The mince pie may be made in limited quantity, and with the addition of raisins will be excellent without either currants or citron, if well seasoned. Canned grape juice or the juice of stewed prunes may take the place of cider. A delicious plum pudding which has the additional merit of being more digestible than richer compounds, is made as follows:

PLAIN PLUM PUDDING.—To one cup of plain beef suet, chopped fine, add one cup of sweet milk, three-fourths cup of sugar, one cup of stoned raisins, well floured, one-half teaspoonful of salt, two *heaping* teaspoonfuls of best baking powder; mix and sift the baking powder with the flour, of which there should be as much as can be stirred into the mixture with a stout wooden or iron spoon; put into an oblong bread tin (narrow and deep), smooth surface, with spoon dipped in cold water, place in steamer and steam steadily for one and a half hours. Serve with sauce.

PUDDING SAUCE.—To two cups of boiling water add one cup of granulated sugar, butter the size of an egg, a pinch of salt, one-third of a nutmeg, grated, two tablespoonfuls of lemon juice (or, if more convenient, the same amount of good vinegar). When it begins to boil, stir in one heaping tablespoonful of corn starch, or, if you prefer, two tablespoonfuls of flour, moistened and stirred smooth in a little cold water. Let boil up, then remove to back of range to simmer very gently for half an hour. Serve hot.

In furnishing an apartment where the furniture is in what is commonly called a "set"—that is, all the pieces bear the same general character of pattern and design—the monotony or sameness may be relieved and a very pretty effect produced by simply changing the color or style of the upholstery. This can be done in most cases with a small outlay of money, by adding fringes, tidies, scarfs, etc. A pretty contrast is produced by having one small chair upholstered in plain

goods of entirely different color, and a bunch of wild flowers embroidered or painted on one corner of the seat.

TILINGS for fireplaces are effective and durable. Designs for decorating them are varied. A handsome one represents English ivy growing from decorated vases on either side of the fender, meeting in the center above the fireplace, where, peering through the foliage, are three owls.

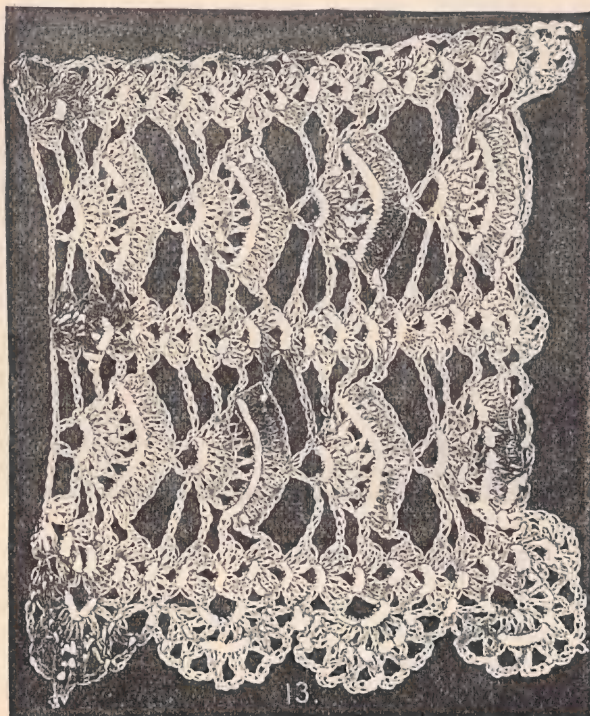
Crocheted Patterns.

CONDUCTED BY JOSIE K. PURDY.

NEW DESIGNS.

Crochet Pattern No. 13.

1st Row.—Chain forty stitches. Turn. Shell (three doubles, two chain, three doubles) in fourth chain, four chain, triangle (one double, three chain, one double,) in ninth chain from shell, chain four, shell in next ninth chain, chain four, triangle in next



ninth chain, chain four, shell in next ninth chain, one double in last foundation chain, chain three and turn.

2d Row.—Shell on shell, chain three, eight doubles in triangle, chain three, shell on shell, chain three, eight doubles in triangle, chain three, shell on shell, chain five and turn.

3d Row.—Shell on shell, chain two, one double and one chain between each of the eight doubles in triangle, there should be six openings, chain two, repeat once from (*), shell on shell, one double in heading hole, chain three. Turn.

4th Row.—(*) Shell on shell, three doubles in each of the six spaces of the fan, repeat once from (*), shell on shell, eight doubles, with one chain between in the five chain loop, catch the eighth double to the end of the shell in first row, chain four. Turn.

5th Row.—One-half double in the first opening, one-half double in the second opening, now draw the thread through the three loops on the needle, (*), chain four, one double half made in the second opening, one double half made in the third opening, finish the two doubles together, repeat from (*) until the last last half double is made in the seventh opening, then one-half double in the shell, finish off these two together, and then complete the shell in shell as if its first stitch had not been interfered with, chain four, triangle in middle stitch of fan, chain four, shell on shell, chain four, triangle in middle stitch of fan, shell on shell, one double in heading hole, chain three. Turn and repeat from second row. In joining the scallops, after catching the last of the eight trebles to the shell, chain two, take the needle out and insert it in the second of the last four chains of preceding scallop, draw through the dropped loop, and chain two, after which proceed to make the half double, etc.

Crochet Pattern No. 19.

Make a chain of sixteen chain stitches. Turn, (*), make a shell (three doubles, two chain, three doubles) in the fifth chain stitch, fasten to foundation chain by a single stitch, five chain, miss five, shell in next stitch, turn. Three chain, shell in shell of preceding row, catch last stitch of shell to last stitch of shell in preceding row, five chain, shell in shell, one double in heading hole, four chain, turn and repeat from (*) until you have a strip with twelve shells at each edge; this forms heading for one scallop, which is worked backwards and forwards. Beginning with

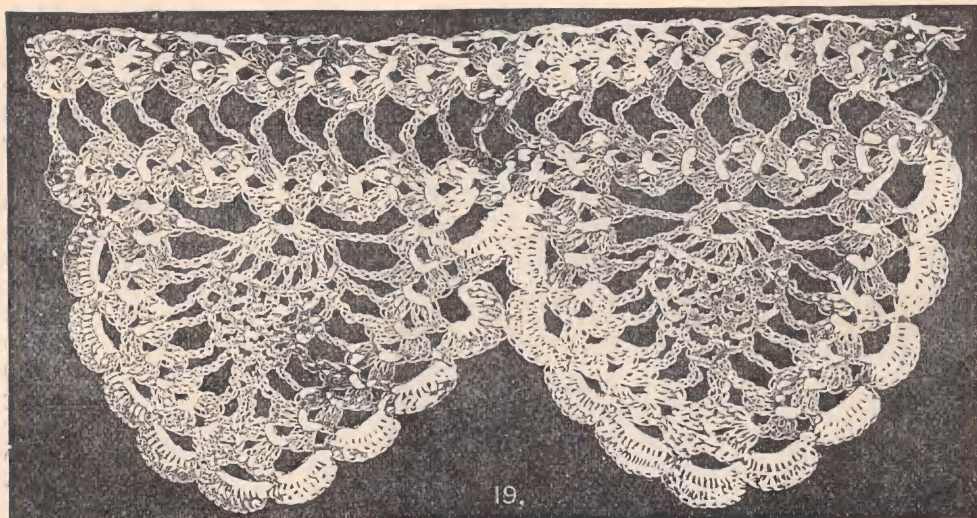
13th Row.—Chain one, shell all under the three chain between tenth and eleventh shells

chain four, shell in shell, chain five, single crochet under one chain after shell. Turn.

16th Row.—Ten double crochet under five chain, chain one, shell in shell, chain three, one single, two chain under each of the two chain of last row, until there are eight loops, chain three, shell in shell, fasten down with a single stitch. Turn.

17th Row.—Five chain, shell in shell, chain three, one single crochet, two chain under each two chain of last row until there are seven, chain three, shell in shell, chain five, single crochet under one chain after shell. Turn.

18th, 20th, and 22d are like 16th row, except as each row is worked it has one single



of heading, chain four, shell under three chain between sixth and seventh shells, chain four, shell under three chain between second and third shells of heading, chain five, fasten in first foundation stitch.

14th Row.—Ten double crochet under five chain, chain one, shell in shell, chain four, ten doubles under chain of second shell, chain four, shell in third shell, fasten down with a single stitch. Turn.

15th Row.—Five chain, shell in shell, chain four, one single crochet between first and second doubles, (*), two chain, one single between next two doubles, repeat from (*) until there are nine single crochets, the last being between ninth and tenth trebles,

crochet in the center less than in the preceding row.

19th, 21st, and 23d are like 17th row, except the one single crochet less than in the preceding row.

24th Row.—Ten double crochet under last five chain, work in single crochet along first half of shell last made, then by a single crochet catch together the two chains of last two shells, single crochet along last half of other shell, turn, chain five, single crochet along under one chain at end of scallop last completed.

25th Row.—Make ten double crochet under each remaining five chain, catching down between each. This finishes first scal-

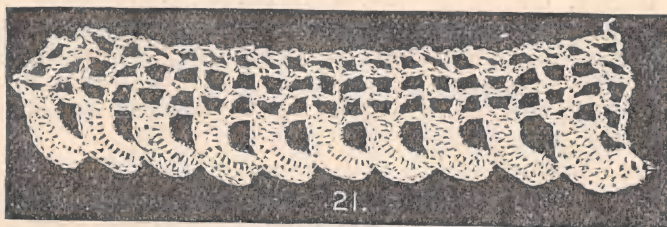
lop and brings you to the heading. Repeat from first (*), join first three scallops of ten double crochet in second point, to last three in first point, by taking out hook at center stitch and putting in center of small scallop opposite, draw thread through and finish the ten double crochet as usual.

Crochet Pattern No. 21.

1st Row.—Make a chain of twelve chain stitches, turn, one double crochet in the fourth stitch, two chain, miss two, one double in the next, two chain, miss two, one double in the next, two chain, one double in the last foundation chain. Turn.

2d Row.—Five chain, one double separated by two chain on every double of last row, eleven double crochets around the four chain at the end of first row. Turn.

3d Row.—One single crochet on every



eleven double of last row, one double crochet, two chain on the four double crochet of last row, turn. (The last double crochet is made by making the last one in the middle of the five chain stitches at the edge.)

4th Row.—(*) A double crochet, two chain, on every double of last row, five chain, fasten in sixth of eleven double crochets. Turn.

5th Row.—Eleven double crochets in chain of five, double on double, last one being in the middle of five chain at the edge. Repeat from (*).

Crochet Pattern No. 33.

This insertion belongs to No. 19.

1st Row.—Make a chain of thirty-two stitches, turn, make double crochet into each stitch of chain, commencing with the fourth stitch from the needle, then making a double chain of twenty-eight stitches, four chain. Turn.

2d Row.—Double crochet in next two stitches, two chain, double crochet in third stitch from the needle, seven double crochet, two chain, double crochet in third stitch from the needle, seven double crochet, two chain, double crochet in third stitch from the needle, two double crochet, four chain. Turn.

3d Row.—One double crochet in first stitch of the preceding row, shell (three double crochet, two chain, three double crochet) in the loop made in the preceding row, chain six, shell in the next loop of preceding row, six chain, shell in the next loop, two double crochet, the first one in the second stitch from shell, chain four. Turn.

4th Row.—Double crochet, one chain, shell in shell, four chain, eight double crochet with two chain between each double crochet in the middle shell, four chain, shell in shell, two double crochet, four chain. Turn.

5th Row.—Double crochet, one chain, shell in shell, four chain, and without putting the thread over, put the needle through the first loop of the eight double crochet, and draw the thread through the loop on the needle, which will fasten it tight, chain four, and fasten in the next loop, the same way, and so on through the

eight double crochet, four chain, shell in shell, one chain, two double crochet, four chain. Turn.

6th Row.—Two double crochet, the second being in the one chain of the preceding row, one chain, shell, four chain, go across as before, four chain, shell, one chain, three double crochet, chain four. Turn.

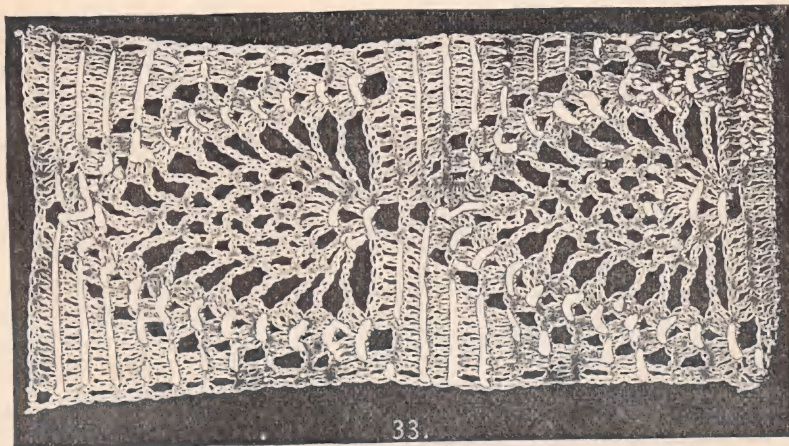
7th Row.—Three double crochet, one chain, shell, four chain, go across as before, four chain, shell, one chain, four double crochet, four chain. Turn.

8th Row.—Three double crochet, one chain, shell, four chain, go across as before, four chain, shell, one chain, four double crochet, four chain. Turn.

9th Row.—Five double crochet, the fourth and fifth stitches being in one chain of last row, the same way in 10th, 11th and 12th rows at both ends, one chain, shell, four chain, go across as before, four chain, shell, one chain, six double crochet, four chain. Turn.

10th Row. — Seven double crochet, one chain, shell, go across as before, four chain, shell, one chain, eight double crochet, four chain. Turn.

chain, one double in each of eighth and ninth, five chain, fasten in thirteenth stitch, five chain, catch in seventeenth stitch, five chain, catch in last stitch. Turn.



11th Row. — Nine double crochet, one chain, shell, four chain, fasten, four chain, shell, one chain, ten double crochet, four chain. Turn.

12th Row. — Eleven double crochet, one chain, shell, four chain, fasten, four chain, three double crochet in shell of last row, now put the needle through the shell just made without putting the thread over, so as to fasten the two together, finish the other half of the shell, one chain, twelve double crochet, four chain. Turn.

13th Row. — Eleven double crochet, omit one chain in last row, and make the two double crochet in first two stitches of shell in last row, now two double crochet in the last two stitches of the next shell of last row, twelve double crochet, four chain. Turn.

14th Row. — Like second row, namely: two double crochet, loop, eight double crochet, loop, etc.

Crochet Pattern No. 34.

Make a chain of twenty stitches. Turn.

1st Row. — One double crochet in each of fourth and fifth stitches from the needle, two

2d Row. — Five chain, (*), five double in the middle stitch of the five chain of last row, one chain, (*), repeat twice between stars, two chain and one treble six times in five chain to form a scallop, join to first row. Turn.



4th Row. — One single, two double, one single in each of the six openings, to finish scallop, (*), five double in middle stitch of five chain, one chain, (*), repeat twice between stars, two double, two chain, double, one chain, one double. Turn.





S ———, KANSAS.

Dear Miss Clarkson, — At last I am able to fulfil my promise in regard to the buffalo horn, which was more difficult than I had imagined, they have been hunted up so closely here. You ask me about my home. Well, it is a good bit like a picnic living this way, and to know that it only need be for six months, and that you will have 160 acres of the "Garden of the World." There is absolutely no scenery — nothing but one flat, unbroken, gray expanse of prairie and the sky overhead. In May and June the grass is green, and there are wild flowers, then the buffalo grass begins to fade, and the wild rye (our tall prairie grass) to be cut for hay, or to fade. The country is as near level as can be. In the three and one-half miles distance to town there are few places where a wagon disappears from sight; but from the window towards town, where I set the lamp in the evening, my husband can see the light from his store.

I wish I could tell you of some of the strange things here; the mirage, for instance, which is so common, but so startling to new comers. Then the heavy rains we have here, when it does rain, sometimes after six months of dry weather. We have a time then in our shanties, I can tell you, although ours is considered a good claim house; but I had about fifteen pans, pails, etc., set about to catch the water as it came, not only dripping, but pouring through the roof. I had to take up the carpet and spread it over the bed to keep it dry, and put everything I could under the bed, and with the umbrella suspended from the ceiling we retired, and slept the sleep of the happy, because now farming could go on, and claims would go up in price accordingly. After that you should have seen the prairie, one vast sheet of emerald green as far as eye could reach, and in a short time millions of flowers. In the spring we had a fearful wind storm, and our house rocked like a boat, so that I took refuge in a neighbor's that was sodded, but the roof nearly blew off.

But is it possible I have rambled on so — ! Please do get *M. J.* to help read this. (I

guess she is your sister, but Mr. F. says more likely some *patient, long suffering husband.*) I shall try to find out when I take my next trip to my old Pennsylvania home. I may stop and see you paint. I wonder if you ever come West. I wish you would take a holiday and pay Colorado and New Mexico a visit, then stop off and see us. I could not make you very comfortable just now, but if I stop here another year, I am to have *two* rooms, and then, oh! we can have lots of company.

Dear Miss C., having fulfilled my promise, I will not intrude upon you again, unless for information or a study. Hoping you will forgive this, I am

Humbly and penitently yours,

MRS. J. H. F.

[Mrs. F. is informed that her letters are anything but intrusions. We shall hope to hear from her again, and to know whether she is yet in Kansas, as in a previous letter she talked of going farther West. — L. C.]

BROOKLYN, N.Y., Nov. 14, 1887.

Dear Miss Clarkson, — I am going to try and make clear to you a very pretty idea I got while visiting in New Haven a few weeks ago.

The idea is this. Two fans of contrasting color were taken, the wire holding the sticks removed, the paper or upper portion pleated up, and both paper parts brought together. This bunch was firmly tacked against the wall and hidden by a bunch of paper flowers, a rosette of ribbon, or any other fanciful design which taste might suggest. Through the holes left by the removal of the wire were run narrow ribbons; these drawn closely enough to give the outer edge of the fan a circular form were then tied in a full bow at one side. The whole thing, when completed, made a pretty catch-all, or card receiver, or might be used with equal propriety as a receptacle for photographs.

The fans used were the ordinary Japanese red and black, with ribbons to match.

I trust you are well, and not so overworked as to be unable to enjoy a happy Christmas.

Yours very truly,

M. E. B.



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INGALLS' HOME MAGAZINE,

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LYNN, MASS.

LYNN, MASS., DECEMBER, 1887.

How do you like the Magazine? In reply to this question, some say, "I think it needs a story to make it complete." At the price we furnish the Magazine, the share we can give to reading matter is limited, so if we take room for a story, we should be obliged to leave out some other good things. We think there are papers enough in the country containing stories, and that it will be best to make this Magazine strictly a class Magazine of painting and fancy work, but if our subscribers say that they prefer a story, we shall try and please them. When you are sending us your next order, we should like to have you write a line giving your ideas on this subject.

OUR city canvasser while going about the city, informs us that she met with some ladies that told her they didn't think that the "Clarkson girls" did just right in leaving the *Ladies' Home Journal* before the close of the year. In explanation of this we would say that their contract with the *Ladies' Home Journal* expired with the June, 1887, number, and as we had made a contract with them in the Spring to write only for our

Magazine, they could not renew their contract with the *Journal*. They wished more room in which to develop their writings, and so thought it best to drop all other papers when their contracts expired, and write exclusively for INGALLS' HOME MAGAZINE. We understand that the Misses Clarkson have the best wishes of the publisher of the *Ladies' Home Journal* for their continued prosperity and success.

Sample Copies.

We are advertising quite extensively to send a sample copy of this Magazine, also Premium List, for six cents, to any one wishing to examine the Magazine before subscribing. We are sending out hundreds of sample copies in this way, and as our Premium List is combined with our Illustrated Catalogue, or, in fact, is our Catalogue, we send the Illustrated Catalogue by mail as third-class matter; this Catalogue gets to the customer sometimes before the Magazine, and some write back saying that they sent six cents for a sample copy of the Magazine, and instead of the Magazine have received our Catalogue. Have you our Illustrated Catalogue? If you have not, send us your full address and one two-cent stamp, and we shall be pleased to send it to you.

Club Offers.

PLEASE read carefully the Club Offers on the fourth cover page. There are lots of good things in our Illustrated Catalogue, and you can get any of them free by sending enough subscribers to this Magazine. Show the Magazine to your friends. Probably you will find no trouble in getting them to subscribe after they see the beautiful premium of which each subscriber has their choice.

Mrs. Georgie D. Runyan, editor of the *Mother's Department* in the *Ladies' Home Companion* writes us: — "I received the sample copy of INGALLS' HOME MAGAZINE and am delighted with it. * * * I thought a charming employment for the mother of a family would be to teach her children drawing from it."



SCENE ON THE HUDSON.

INGALLS' HOME MAGAZINE.

VOL. I.

LYNN, MASS., JANUARY, 1888.

No. 3.

A HAPPY NEW YEAR.

THIS is our sincere wish to you all as we send out our January number, and we believe that nothing will help you to a more certain fulfilment of this wish, than plenty of pleasant occupation for mind and body.

Work for ourselves, or work for others, how much satisfaction and content it brings into our lives, and how many are thoroughly miserable in the world from sheer idleness, especially amongst the rich and well-to-do classes. Incapable and listless, they are wanting in the power of being happy themselves, or of making others so.

Yes, we have learned from a long experience that there is a rich reward of happiness

in a busy life, and that even the simplest duty well done, fits us for a more difficult task.

A very extensive correspondence shows us too, that even invalid hands are often engaged in happy, useful work which serves to relieve the tedium of the sick chamber, and to brighten many otherwise cheerless homes.

It is our hope that this Magazine in its monthly visits may fulfil its mission in stimulating many to pleasant activity, in helping where help is needed, in cheering the sick and despondent, and brightening the home of the invalid, and so we wish it *God speed* through the year just begun.

HOUSEHOLD HINTS.

In cleaning house begin with the attic.

In a sick-room, fill paper bags with coal and lay them on the fire.

WHEN peeling onions, keep your hands and the onions under water.

To fasten labels to tin cans, add one teaspoonful brown sugar to one quart of paste.

A HEAVY chalk-mark laid a finger's distance from your sugar-box and all around (there must be no space not covered) will surely prevent ants from troubling.

KEROSENE oil will make tin tea-kettles as bright as new. Saturate a woolen rag and rub with it. It will also remove stains from and clean varnished furniture.

A GOOD way to clean Japanese ware is to wash it with a sponge dipped in clean, cold water, wipe it dry and polish it with dry flour well rubbed on with a soft cloth.

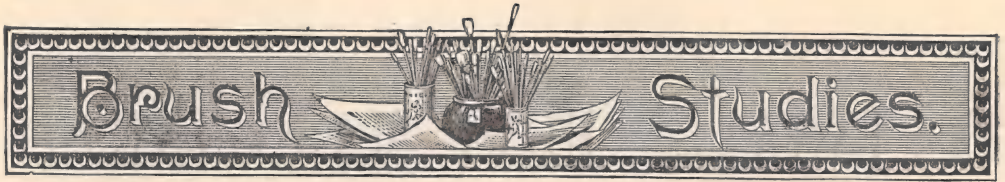
To clean brass, immerse or wash it several times in sour milk or whey, this will brighten it without scouring; it may then be scoured with a woolen cloth dipped in ashes.

To clean smoky marble, brush a paste of chloride of lime and water over the entire surface; grease spots can be removed from marble by applying a paste of crude potash and whiting in this manner.

To prevent mustard plasters from blistering, mix with the white of an egg.

To brighten the inside of a coffee or teapot, fill with water, add a small piece of soap and let it boil about forty-five minutes.

SAVE all your broken and crooked carpet tacks, and keep them in a box in the kitchen, for cleaning bottles. They are better than shot, for the sharp edges scrape off all the stains.



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CONDUCTED BY LIDA AND M. J. CLARKSON.

LANDSCAPE PAINTING (Continued).

UNTIL suitable weather permits us to work in the open air, we shall confine ourselves still to instructions in copying from the flat, and we believe that this practice is not without its advantages to you as an excellent preparatory course to copying directly from nature. Good studies have much to recommend them, as they are not subject to the changes to which scenes in nature are liable, and thus far less puzzling to the inexperienced, and when studied carefully with a view of gaining all the knowledge possible of the principles of painting, they serve to teach far more than mere imitation, or copying alone.

The method of applying color with much of the technique of art can be learned, to such an extent, at least, as to sweep away many serious obstacles in the path, and to help you to acquire much that will assist you afterward when you come to paint directly from nature.

Let us look now at some of the most important points which it is necessary to know in order to succeed. We have spoken often of the lay-in, or dead coloring of a picture, but letters from a large number of readers show that this is but imperfectly understood. The question is frequently asked: "How many paintings are necessary, and what is meant by the lay-in?" So we shall make another effort to explain this more clearly.

By the lay-in is to be understood a first painting performed with very little regard to detail. Not that we would imply by this statement that it may be done in a slovenly, careless manner, for it requires as much attention to values, and as good a judgment to execute the lay-in properly, as to finish the picture.

What we do mean is that instead of minute detail, the principal masses of light and shade are indicated, just enough to show what the general effect of light and dark is to

be. A well known authority thus describes this feature of oil painting: "A picture properly laid-in, or dead colored, should present in general a quiet atmospheric effect with transparent brown tints. To produce this the colors used in this first stage of the picture should be carefully laid in a broad and simple manner in their proper places at once, avoiding much blending, or mixing on the canvas."

The colors used for the first lay-in are either washes of burnt sienna, or sepia in water-color, or burnt sienna and black in oil, which we think preferable. Thin the paint with turpentine and block out the masses of shadow, filling them in entirely. Never mind the patches of light or sky seen through foliage, as these can easily be brought out with touches of color afterward. In this lay-in strive merely after a broad, simple expression of light and shadow. "A dead-coloring of this sort," says Bouvier, "gives to the second painting a harmony and tenderness of tone that it could not otherwise possess."

To illustrate and make clear these progressive lessons in landscape painting, we introduce this month two studies of a grade proportioned to the advancement of those who have followed *Brush Studies* thus far. Our first illustration (*see frontispiece*), shows a scene on the Hudson River, below West Point, one which can easily be adapted to either a plaque or panel. This picture is divided quite equally as to light and dark, the dark mass being formed by the palisades at the right, the foliage and foreground. It finds its focus, or deepest accent, in the foliage, bank and fence.

The lightest masses are the sky and water which balance the picture by forming a pleasing contrast. The highest light is the boat in the center of the landscape with its white sail in relief against the sky, an ar-

rangement, which gives both harmony and contrast.

Now as to the scheme of color: The day chosen for the sketch is a clear and sunny one in early autumn, consequently the sky is blue, with fleecy white clouds. This is repeated in the water, which being clear and transparent, reflects clearly surrounding objects.

The foliage of the distance is cool, but as it approaches the foreground grows warm and is lighted with autumnal tints, not enough to give it a pronounced autumn effect, but to merely infuse into it warmth and color.

The foreground is reddish yellow, qualified

ity. We give emphasis to this point because so many are in doubt, and query as to just how we lay the paint, etc. Now while the sky is still wet, paint the clouds, using for the soft, silvery gray tone required, white, yellow ochre, Antwerp blue, madder lake and black. The lights must be put on in sharp, crisp touches, using white and yellow ochre.

Paint the water same as sky, though darker in value, adding more madder lake and black. For the distant mountains use permanent blue, white and light red, adding raw umber and yellow ochre in the deeper tones. For the palisades at the right add more raw umber, with burnt sienna and black in the



SCENE ON THE SUSQUEHANNA.

by gray, and in harmony with the general tone of the scene.

After the lay-in is thoroughly dry, proceed to paint this study as follows: Begin with the sky, using Antwerp blue, silver white, a little light cadmium, and madder lake, with a trifle ivory black. Lay this on with good-sized flat-pointed bristle brushes. By a good size is meant a brush not less than three-quarters of an inch in width, an inch is better. Lay your paint freely, not attempting regular, even strokes, as so many of you seem to think necessary, nor need they be all taken in one direction, either horizontal or perpendicular, but criss-cross, thus: X X X, in the form of the letter X, yet with irregular-

deepest accents. The sail boat will require the same palette used for clouds, and the foreground can be painted with white, yellow ochre, raw umber, light red, and a trifle black, with a little blue in the shadows. These same colors are used for the old fence, boat and logs. The reflection in the water of boat, surrounding banks, etc., should be laid in at the same time the objects themselves are painted. Reflections are first drawn in with vertical strokes of the brush, while the horizontal lights are added later. A drag of light after the first painting is dry will produce the effect of the ripples left in the wake of the boat.

We may now proceed to our second illus-

tration, a black and white sketch from a painting kindly furnished by a lady of Washington County, N. Y., a little study on the Susquehanna river, after Tyler, an artist noted for the atmospheric effects he puts in his landscapes. This picture is so wholly unlike any other study heretofore described in its scheme of color as to please by its novelty. It is withal a very charming little view. The scene represents a golden, hazy day, and the hazy atmosphere seems to gild the foliage, and to give light and sunshine to the whole picture. There is no blue whatever visible in the sky, but the general tone is rather a luminous gray, suffused with a soft, rosy tint, which is reflected in the water, yet in a subdued and softened manner. The distant foliage is a faint, purplish gray, warmed with yellow, giving an effect of dreaminess and delicacy to the scene. The nearer foliage is gold in the warmer accents, and a russet brown in the shadows.

There is this peculiarity, that the picture shows no decided greens whatever. In the immediate foreground the water reflects the sky and foliage brilliantly, which impart exactly the force and strength of tone needed. The cattle give life and character to the scene, which taken as a whole, we feel sure will please our most fastidious readers, and afford much pleasure to those who copy it.

You will begin by laying in the masses in transparent washes as already indicated. When dry, proceed with the sky, using cadmium, white, a little black, cobalt, madder lake and raw umber. This same palette is used in painting the water, adding however more black and raw umber, with a trifle burnt sienna in the shadows. The trees in the distance are painted with terre-vert, brown madder, cobalt, or permanent blue and black. Terre-vert is the only green used, and the colors are mostly delicate and transparent in order to get the misty atmospheric effect. For the middle distance, use terre-vert, burnt sienna and a trifle black in the darker tones, with white, yellow ochre, light red, raw umber, and a trifle blue and black in the lighter accents. When finished and thoroughly dry, varnish with Soehneés French retouching varnish, which will bring out the colors and impart an agreeable finish.

Brush Notes.

Do not be in a hurry to begin work. Study your subject well before you try to reproduce it. The better it is fixed in your eye, the better and more easily will you transfer it to canvas.

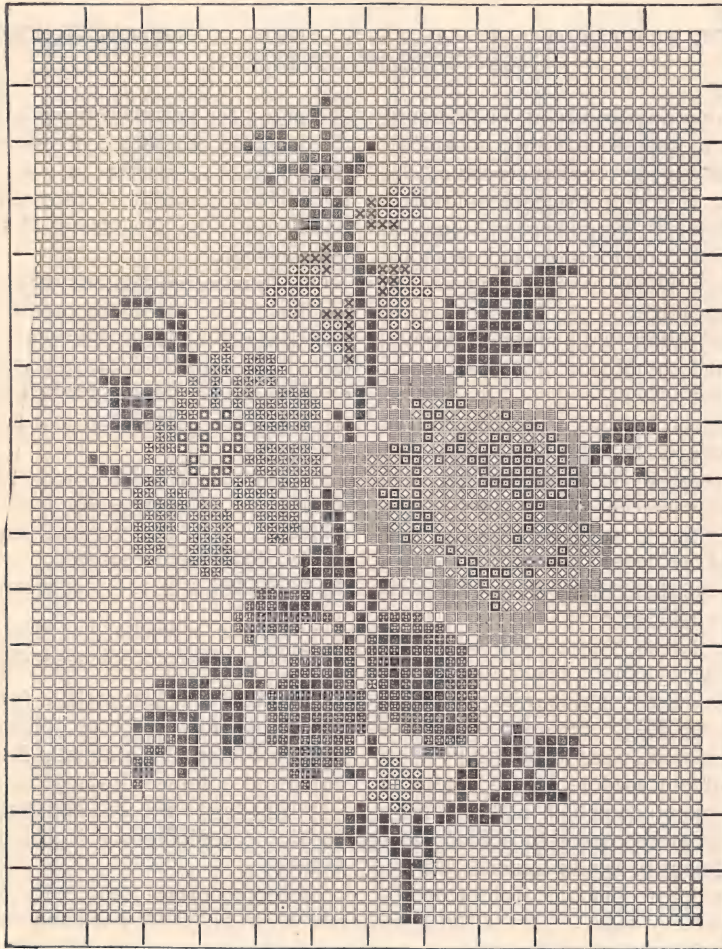
Do not be afraid of soiling your fingers as long as your work remains clean. The best artists are often the most slovenly, because when they are painting, they are thinking of the picture, not of themselves.

A FOLDING palette is very useful, especially for those who work at all from nature. The paints can be closed up in it and thus kept free from dust, nor will they harden or glaze over as quickly as on the open palette.

AFTER scraping the palette clean, never leave the wood bare but rub it well with linseed oil before mixing colors on it again; otherwise it will absorb so much that you will find yourself continually making false combinations by the difference between the colors on the palette and those on the canvas.

For sketches in oil when you cannot procure canvas, a passable substitute may be had by using holland, such as can be purchased for window shades. Cover with a coat or two of ordinary paint, and when dry rub down smoothly with pumice stone and turpentine. Of course the holland must be smoothly tacked to a frame or stretcher in order to do this.

WE are now using in our studio an easel which meets our requirements better than any we have hitherto tried. It has an auxiliary frame to hold the canvas, which can be adjusted to any angle, so that the most desirable position can be had, according to the work in hand. There is a box to hold paints, and instead of the old-time pegs and holes, a support for the canvas which slides up and down without disturbing the color box, and can be fixed at any height required. The whole arrangement is very simple and requires less room than the ordinary sketching easel, while it is strong and substantially made.



- | | |
|-----------------|-----------------|
| ■ Dark Green. | □ Light Blue. |
| ■ Light Green. | □ Dark Yellow. |
| ■ Dark Orange. | □ Med. Yellow. |
| ■ Light Orange. | ■ Light Yellow. |
| ■ Dark Blue. | |

JAVA CANVAS TIDY PATTERN.



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CONDUCTED BY LIDA AND M. J. CLARKSON.

DESIGN FOR PORTIÈRE. — FOLDING SCREEN. — CRETONNE APPLIQUÉ. — DECORATION OF LINEN.

TO improve the appearance of home should be almost a sacred duty, for when we come to follow out the peculiar thread of circumstances woven into life, we find that much of goodness, of happiness, of domestic peace, is wrought into its warp and woof by the little things which have a tendency to make home attractive.

Who will not admit that a cheerful, beautiful home has not an influence upon character; that one's surroundings have not, to a certain extent, the power to elevate and refine the heart and mind, or to brutalize and deaden the sensibilities, as the case may be?

It is our purpose in this department of the MAGAZINE to suggest, each month, ways and means of making home beautiful, and we shall try to make these suggestions of practical use to our readers.

One sees much now-a-days about household decoration which is wholly impracticable because either too costly or elaborate, generally requiring the services of the professional decorator. This is mere "castle building" with the majority of our readers, but to be able to exercise that ingenuity which makes a little go a great way, and to bring in a ready tact and good judgment in lieu of expense,—why, who does not know that tasteful ingenuity has an actual money value, in fact often goes farther than a full purse without it?

We have often noted this fact in our observation of different homes and housekeepers. One friend whose resources are limited, but whose faculty for tasteful planning and contriving is something quite extraordinary, might afford the sisterhood of anxious housewives much practical information, did she but edit a department of household economy. Her home has always a charming freshness, simply because by a judicious disposition of the old things, she is able to invest in many little elegancies which are tasteful

and new; for beautiful things are not always to be made of odds and ends; these, it is true, help to economize in a way which admits of some outlay in pretty, new articles which must be free from all suspicion of vulgar wear.

Our illustration this month shows an original design for a *portière*, one of those pretty substitutes for the prosaic door. In fact, a door often opens in an inconvenient place; or between adjoining rooms can be dispensed with to great advantage as regards tasteful effects.

Drapery seems indeed the very embodiment of poetry. Who does not feel this in Poe's description of the "silken, sad, uncertain rustle of the purple curtain," or in Longfellow's "pleasant mansion," where

"Unwonted splendors met the eye,
Panels, and floors of oak, and tapestry.

The French, whose artistic furnishings are often the envy and the admiration of the fashionable world, understand well what an important adjunct drapery is in obtaining tasteful effect. So we sound the praises of the *portière*, glad to see it gracing American homes.

A simple curtain hung from a rod by rings, which can be pulled back and forth at pleasure, is to be recommended. That shown in our illustration (*see frontispiece*) is of lustrous Nile green sateen, or satin sheeting, with a band of gold plush at the bottom.

The design of *hollyhocks* is painted, appliquéd or embroidered, as suits the fancy or ability of the worker. A combination of painting and embroidery described in our last number can be carried out successfully with this design in the following manner: The upper part of shrimp pink, with a broad band of Nile green extending about one-third of the way up. Upon this is sketched or stamped



DESIGN FOR PORTIERE.

the design of hollyhocks. The flowers are then sewed neatly around the edges and the green fabric cut away from the design, allowing the under pink ground to show through. The flowers are now shaded with dye, or water colors, and when dry the edges can be finished with floss or arrasene. The leaves are simply tinted upon the green ground, and outlined with floss or arrasene. Sometimes gold thread is used in the work for outlining, but we think the natural colors more artistic and in better taste. These same ideas may

cost. The design should be carried out in the natural colors, the same attention being given to shading, etc., as in plain painting.

For readers not familiar with the brush, and whose pocket books are not long enough for expensive embroidery, we give, this month, a very charming style of ornamentation for all sorts of articles of home decoration. It is what is known as cretonne *appliqué*, and the screen shown in illustration is one which took a prize at an art exhibition in Baden, Germany. The foundation was light



FOLDING SCREEN — CRETONNE APPLIQUE.

be carried out for a table scarf or valance, and if a thin material, such as Persian silk, is used, a row of drawn work where the green silk joins the pink at the upper edge is very handsome.

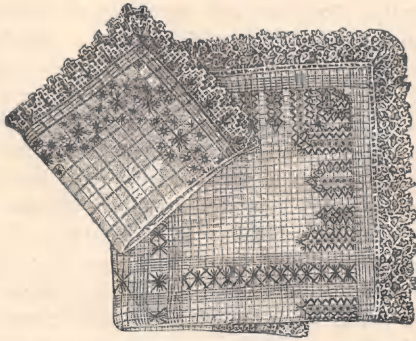
The design as given here is very suitable for Kensington painting and satin sheeting, or Turkish satin is a very pleasant material to work upon in this manner. If properly done, this painting can be made to imitate heavy embroidery at less than one-fourth the

blue satin sheeting, and the trees, birds, flowers, figures, water, etc., were cut out of the cretonne, which is sold by the yard. Landscape designs are not to be had in the American cretonnes, but very artistic and beautiful designs come in the imported French goods. These are arranged according to the taste of the worker, each piece being at first tacked with thread in its proper place, and afterward worked around in simple outline, or button-hole stitch. The stems and stalks

of plants can be worked or painted in, and the veins of the leaves can be put in with gold thread, or worked, or painted, according to fancy. A cotton canvas can be had now, in different colors, which can be used as a ground, where satin sheeting or similar fabric is deemed too expensive. Even crash has been used with good effect.

Speaking of this last named material reminds us of a work which is being revived of late known as "the art of filling up grass-cloth linen," such as is used for domestic purposes.

We reproduce, from *The Season*, two very pretty specimens of this work, which is simply towelling, with the checks filled up with simple embroidery. It is then used



DECORATION OF LINEN.

as stand covers, splashers, bags, tidies, and for various other purposes. The several patterns and figures will of themselves suggest different ways of working. A fast-colored linen embroidery floss is needed for this work, which can be had of J. F. INGALLS, publisher of this Magazine, in the following colors: écu, light and dark olive, light, medium and dark blue, white, light and dark yellow, light and dark pink, red, and different shades of brown. Several towels joined together with

strong antique lace or guipure netting serve for a handsome table cover. The whole should be edged with lace or netting to match the insertion.

Where it is not necessary to wash the articles, colored crewels can be substituted for the flosses for chair covers, cushions, etc., and will be found very pretty work for the children of the household, who have learned to handle the needle skilfully.

WE append the following well timed remarks from an English journal:

"It is only within quite a recent period that the stigma has been removed from the bulk of 'ladies' work,' that it was neither useful nor ornamental, and it cannot be gainsaid that this charge was, in numerous instances, a perfectly true description. Happily, under the better influences at work in the present day, this reproach is rapidly being removed, and ladies are realizing the true conditions attaching to art work.

The adornment of the household is peculiarly a woman's work, and the ideal household of the past, where the women of the family spun the linen and made the garments for the household, and with their needle and their fingers, added to these the further duty and pleasure of covering the bareness of the house with examples of their taste and skill. Even now, in the presence of the widely diffused knowledge of drawing and ornamental art, there is a lamentable want of perception, and a preference for showy articles rather than for sound good ones. If we can only educate the public to see and apprehend what is right for right's sake, then there is a chance of the revival becoming a great reality, and not merely a name. Anything, therefore, that tends in that direction should be welcomed and supported."

CLEANING SILVER WARE—Silver and plated articles should be placed about ten minutes in the hot water in which potatoes have been boiled, with salt, and then be rubbed with a woolen rag, and rinsed in pure water, when

the articles will not only be free from tarnish, but perfectly bright. Potato-water that has become sour by standing several days answers still better, and is also excellent for cleaning articles of steel, and glass bottles.

Easy Lessons in Drawing and Painting.

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CONDUCTED BY M. J. CLARKSON.

IT is not my intention to introduce any subject for a time involving the study of perspective. This will come later as also lessons from the model and the cast. Adopting the Cavé method of copying from the flat by the use of transparent paper, and then repeating from memory, we will continue this practice for a time, for as Madame Cavé wisely observes, "it serves to cultivate the eye correctly. By means of tracing the object to be represented through transparent paper the pupil acquires a knowledge of foreshortening that stumbling block in all kinds of drawing, by requiring the repetition from memory of the outline, the mind of the beginner becomes gradually familiar with these difficulties while it opens to the pupil at the same time the career of composition which would be forever closed without the assistance of drawing from memory."

We notice too that memory drawing is becoming a feature in some of our best schools, the pupil being required to reproduce without the aid of the model or cast, the drawing previously made. An idea of perspective is thus obtained without learning the actual rules of the science, because pupils in tracing execute correctly the most difficult features of perspective, the memory is exercised and accuracy given to the eye and hand, qualifying them for better work than if years had been spent in the study of geometrical drawing alone. The pupil who can copy accurately from memory, understands the science of perspective by intuition and observation, rather than rule. Afterwards the study of perspective as a science, may be taken up, and the difficulties will not prove one half as formidable, or as hard to comprehend.

This then, is my reason for giving you at the first, simple lessons from the flat, instead of outline or perspective, which you may naturally suppose should come before the study of shading, picturesque scenery, etc. Our lesson this month takes you one step

forward, the system of instruction being progressive. I would suggest therefore, that each subject be thoroughly understood and copied before another is attempted. Do not feel discouraged if your first attempts at drawing from memory are not as satisfactory as you might wish, or expect. Recall your early efforts at learning to write, and remembering the crooked lines, and stiff pot-hooks, you will feel encouraged to believe that this difficulty, like that, will certainly disappear in time, and that you will succeed in attaining considerable proficiency, after having gone through a year's course of practice, with the help of these simple lessons. Let it be clearly understood that a thorough academic course is by no means undervalued, but at the same time it is well to consider that a large number of those who follow such a course really profit very little, becoming discouraged and thinking themselves incapable of profiting by it, whereas if some simple, yet pleasing exercises were given in connection with severe study, as for instance simple landscape or picturesque drawing, a love and taste for art would be developed, encouraging the pupil to press on, and many a pleasant hour would be spent at the easel in acquiring facility of hand, and taste for composition and design. I shall not hesitate to enter into the most explicit detail, for I am convinced that pupils are often deterred from joining art classes, because these things are not made clear to them. The incompetent teacher cannot instruct properly, while the one who is able to do so often seems to forget that he was ever a beginner, and so will not come down on a level with his pupils and explain to them simple rules.

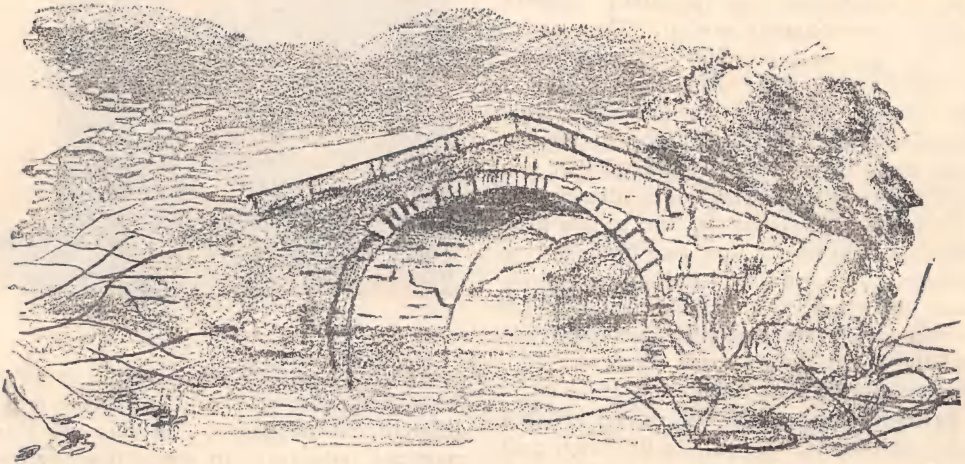
So if there should seem to be repetition, or a dwelling upon certain points in these lessons, let it be remembered that there are many who have had little, if any instruction, and that these cannot form early habits of working too carefully. Indeed it would be better to make the mistake of saying too

much, than to incur the censure of not making these instructions perfectly clear to you all. I think when you have practised tracing the subjects already given two or three times over, then copying by the eye, and finally reproducing from memory alone, you will have acquired considerable in even three lessons.

When you come to copy your model by your eye alone, remember to begin by placing at first, points or dots at proper distances, as well as to form free broken lines, and then the first and second shades as, already described in previous lessons.

Our subject this month, an old bridge over a mountain stream, is simple, yet picturesque and pleasing. The bridge is formed by

keep the darkest touches on the side in shadow. You will now observe that Nature's mirror is always a very true one, and reflects very perfectly whatever is seen in it. So the reflection of the bridge seen in the stream is almost as distinct as the arch itself. The water is formed by free lines parallel with the bottom of your drawing paper, the dark reflections by passing over once or twice till you get the required tint. The mountains seen through the arch of bridge must be light shaded with slanting lines. The mountains in the background need only a soft shade produced by rubbing lightly with a long, flat pencil point. Broad masses of shading can be made in this way very easily, especially if the paper is of a coarse grain. The reeds



OLD BRIDGE OVER A MOUNTAIN STREAM.

placing a dot in the center of the drawing, and making two others at equal distances farther down, which gives the top or parapet of bridge. The arch is formed by noting another dot placed exactly under the first, with two others on the sides, each at proper distances from the top. From the center dot draw a curved line to each of the side dots, and you will with a little practice produce the half circle which forms the arch of the bridge. It is well to make only a slight outline at first, which can be erased easily if incorrect. Afterwards you can draw it distinctly, in fact to bring it forward will require free black touches with a soft pencil. Be careful not to make the projecting stones that go around the arch stiff and precise, and

and branches on the contrary require a sharp point for firm, hard lines. There is a little more ground and detail in this model, but you will not find it difficult, as the lines are simple, and the shading very free and unconventional. Hold your pencil rather loosely, and as far from the point as possible, and make each successive stroke with freedom. You will need to recall the directions in last number for foliage, but it is not my purpose to introduce this subject at present.

Foliage drawing will be taken up in due time, as it is not only one of the most important features of landscape drawing, but the most difficult, and requires careful attention.

The little sketch given this month for your

lesson should be copied and if possible enlarged. By placing your drawing block or board in an upright position occasionally, and stepping back a ways from it, you can judge better of the effects, and where corrections are needed. I trust that the foregoing instructions, coupled with your own good judgment, will enable you to reproduce this little drawing without much difficulty.

Easy Lessons in Painting.

As a very thorough course is desirable, I have thought best to make a little change in my plans, and begin with lessons in sepia painting, which will help you to an intelligent understanding of what are termed *values* and *chiaroscuro* by progressive steps in such a way as to render these seemingly difficult points of easy comprehension. These are to the beginner most puzzling problems, and if I succeed in making them clear to you, I shall feel well repaid for the painstaking attention that it is my purpose to bestow upon these lessons. It is expected that you will follow the instructions in drawing in connection with painting, for as has been urged so repeatedly, the two branches are intended to go hand in hand, one to supplement the other. You well know that the beginning of every painting is the sketch, and the better that is made, the more sure are you of ultimate success.

In sepia painting the lead pencil is better than charcoal for the outline drawing, as it can be more readily rubbed out afterward. Only a light outline sketch should be made, just enough to secure correct form and perspective, and to guide you in the disposition of your lights and shadows.

It is a good plan before beginning any

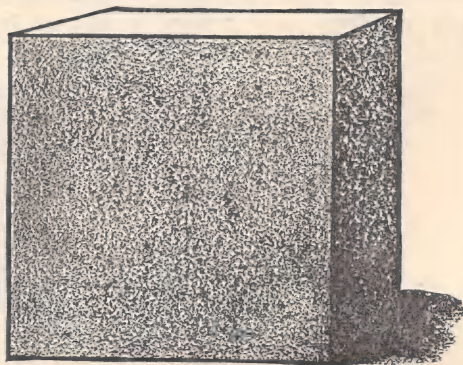


COLOR SCALE.

subject, either in drawing or painting, to observe carefully all the lights, as these influence the whole character of your sketch.

To determine then, the exact position of the lights should be a first step, as it is the subtle distinction of light and shadow which produces both the harmony and contrast of your picture. I give here three little diagrams of what may be termed a color scale, or graduating scale of color, by which I shall endeavor to show the graduation of tint in order to make clearer to you the values of a picture.

For first practice, I would advise the simple study of light and shade alone, by some such method as the following: Begin by making careful studies from some simple object. I have selected a cube, as that is most easily



A CUBE.

procured, and will show as well as anything the various effects of light and shade under different circumstances. In this way you may not only learn to shade from nature, but even in copying, to work with greater intelligence than you could do otherwise. In order to this practice, place the cube which is simply a block, having six equal sides, upon a table in such a way that the light will fall upon its face and left side, as shown in illustration, which will show you its right side and back shaded. Now you will please to notice that while the cube itself is shaded, it casts a shadow, a distinction of terms between *shade* and *shadow*, which it is well to understand. In other words, any part of an object which does not receive light directly, is in shade, whilst any part of the ground or of the surrounding objects from which the light is thereby excluded is in shadow. It may be taken then as a rule that "when the object and the surface on which it stands are of the same tone of color, shadows are

darker than shades," an important lesson in *values*.

Thus while your cube, which is turned away from the light, is shaded, that portion of the table on which it stands, which is obscured from the light by the cube is *in shadow*, and is darker than the cube itself, even though the local color be the same. As this is a point which I wish you to understand perfectly, I will try to be even more explicit in my definition of these terms, *value* and *local color*. *Value* may be interpreted as the degrees of intensity of light, shade and shadow. So if you learn at the outset the true meaning of value, color will afterward in a very great measure at least, take care of itself.

To emphasize this point and to show that even the same local color may show different values, as well as to explain the meaning of the *local color*, I have only to call your attention to the fact that although your cube may be cherry or yellow oak, and your table the same color and material, yet the portion thrown in shadow will be darker in value than that side of the cube which throws the shadow, while the face which receives the light is still different in value, which shows you that *value* is the relative comparison of tone entirely independent of color, and will also explain to you the true meaning of the local, or nominal color of an object, its color when not influenced by what are termed accidental conditions.

The yellow cube is the same color as the table, and the same on all its sides, and yet how different it appears where it is in shade, or in shadow.

In the three little diagrams accompanying this lesson, you will note the gradation of shade tints. We will suppose there is also one perfectly white, like the paper upon which you are to paint. This we will designate as the high light. No. 1 will then show the first shade, or that portion of an object least in shadow, sometimes termed the *middle tint*. No. 2 that part turned from the light, or deepest accent of shade, while No. 3 shows the shadow cast by an object, that from which the light is withdrawn or obstructed by an intervening object.

You have now, it is to be hoped, a very clear understanding of certain art terms, which recur so frequently in a course of

study as to make the knowledge of their true meaning a necessity to you. Let me now draw up a summary of what this lesson is intended to teach. First of all the meaning of *value* which is simply the comparative relation of light and shade, and must not be confounded with color. Second: Of *high lights* which are those planes of a subject which receive the light directly. The face of cube is in high light. Third: The *local* or nominal color uninfluenced by accidents of position or shadow. Fourth: The *middle tint*, or intermediate shade between the lightest and deepest accents. Besides these terms, you have learned that objects or planes are *in shade* when turned away from the light, *in shadow* when excluded from the light by intervening objects. One thing more, and I have, I think, taxed your mind with all that it is profitable for it to consider at this time. The masses of a picture are its large divisions of light and shade.

It would be an advantage if you would commit to memory the summary of this lesson before proceeding further. I am sure you will never in future regret having done so. My purpose is to proceed with you very much in the way I would do if giving you personal instruction, and I want you to feel free to bring to me your difficulties for explanation, and your work for criticism and suggestion.

For your first practice procure a moist pan of sepia water color, and with the largest of your red sable brushes try making the gradation of tints shown in the diagram. This may seem a simple task, too easy you may think; nevertheless try it and you will be forced to change your mind.

To get an even wash of color just the right grade or tint, is "half the battle won" in your fight for a knowledge of water color painting.

The color should be mixed with the brush until sufficiently diluted with water to pour out upon the palette. Mix thinly enough to flow easily from the brush so as to cover the paper evenly. To darken the wash, go over it a second or a third time, or in fact as often as needed to give the right tint. This is better than using a thick wash of color, for while it is a very difficult matter to lighten a tint, it is an easy one to deepen it. Let the paper dry thoroughly between each wash,

and never touch them for correction until dry. Then if there is any unevenness of color, it is easy to remedy it, and secure uniformity by lightly moistening it where too dark, or touching up where too light, and after all is dry give to the whole another wash, which will produce the right effect without destroying the freshness or purity of your color.

Accustom yourself to the use of a large brush, as you cannot obtain free and uniform washes with small brushes. This is a fact I would impress upon your mind at the start. In either oil or water color painting, if you

wish a free and easy touch, and a bold and effective handling, discard all small tools, and learn from the first to work with medium and large-sized brushes. It is seldom that a brush smaller than No. 6 sable is required.

In laying flat washes dilute the color well, and hold nearly upright, beginning at the top of your paper, which should be held at such a slant as will allow the color to flow downward, in order to obtain a flat, even wash.

In our next lesson I purpose to take you one step further in this pleasant branch of work.

Novelty in Fancy Work.

WE give our readers this month a very handsome design for a work bag, the illustration of which is reproduced from *The London Queen*. The bag is plush, and ornamented with a very pretty spray of embroidery in arrasene, in colors which harmonize well with the fabric. The top of the bag is



WORK BAG.

heavy silk or satin, and a heavy silk cord forms the handles.

The lower part, as will be observed in illustration, is made in the form of a muff, and will accommodate knitting work and needles, while the bag above holds the worsteds, or other work, an improvement upon the ordinary work bag.

Notes.

FLOWERS may be kept very fresh over night if they are excluded entirely from the air. To do this wet them thoroughly, put in a damp box, and cover with wet raw cotton or wet newspaper, then place in a cool spot.

A PRETTY arrangement for an entrance door is to have a curtain suspended before the door in the room and a few feet from it, so as to form a sort of ante-room. It also serves to shut off a draft when the door is opened.

A NEW idea in picture frames is shown in a Fifth Avenue window. It is a very broad band of perfectly plain walnut seemingly kept in place by a gilt moulding upon the inner and outer edges. The effect is very good, and serves to throw out a picture in a realistic and most agreeable manner.

ATTRACTIVE frames for pencil drawings or color sketches may be very easily constructed at home in the following manner: First, purchase a plain pine frame with a beveled edge the size desired for the picture, give it a coat of glue, and while wet sprinkle with hominy or rice all but the edges, which are to be left smooth. When completely dry a second coat of glue is necessary. After a few days, when quite dry, gild it all over with gold paint, which can be purchased in bottles.



CONDUCTED BY LAURA LATHROP.

THE NEW YEAR.

“Ring out the old, ring in the new,
Ring happy bells, across the snow.”

WITH the advent of the New Year we have a continuation of Holiday festivities, in New Year's receptions, twelfth-night festivals, and impromptu entertainments, making, in quick succession, especial demands upon the hostess, who, “on hospitable thoughts intent,” proceeds to emphasize her “Happy New Year” to her friends by extending her most cordial welcome to the home which she renders as attractive as may be, by the addition of whatever brightness her ingenuity may suggest in the way of decoration; especially in the appointments of her table. Beautiful accompaniments for this are met on every side, and taste and tact, with a small outlay of money will accomplish wonders in this direction. If expenditure be a matter of consideration, it is better to omit some expensive dish and use the money saved for flowers and a supply of ferns and delicate trailing vines for the necessary greenery.

The decorations may be as elaborate as taste and purse will admit. Some fancy cakes, as ornamental as delicious, must be provided; ices are a necessity; but if we desire to cater to the popular taste, and especially to that of the gentlemen, we shall make liberal provision in the way of salads, croquettes, etc., which are more appetizing and wholesome, and if tastefully garnished make a very pretty addition to the menu.

LOBSTER SALAD.—Cut into small pieces, with a very sharp knife, enough boiled or canned lobster to make one quart. Mix with it a marinade of three tablespoonfuls of vinegar, one of oil, one teaspoonful of salt, and a half-teaspoonful of pepper. Set away on ice for two hours. Wash carefully the crisp inside leaves of three rather large heads of lettuce. Scatter pieces of ice over it and set in cool place till needed. At serving time, mix with the lobster one teacupful

of mayonnaise. Drain the lettuce; line the salad bowl with the larger leaves; shred the white crisp heart leaves and arrange lightly in the center; upon this heap the lobster and cover the mound with an additional cup of mayonnaise. Garnish with white lettuce centers.

MAYONNAISE DRESSING.—For two teacupfuls of dressing, use one teacupful of best olive oil, yolks of four raw eggs, three tablespoonfuls of vinegar, one of lemon juice, three tablespoonfuls of very thick sweet cream, half a teaspoonful of salt and a very slight pinch of cayenne, with a teaspoonful of mustard. Have oil, eggs, cream and bowl thoroughly chilled by placing on ice for an hour or more before using. Put yolks, mustard, salt and pepper into the bowl and beat with egg beater till very light. Now begin to add the oil, a few drops at a time, continuing the beating each time, till the oil is thoroughly blended with the eggs. As soon as the mixture becomes thick and ropy, which will be in about ten minutes, the oil may be added more freely, carefully beating in each addition. As soon as the egg-beater begins to turn with difficulty, begin adding vinegar as well as oil, about a teaspoonful of each at a time. When the vinegar has all been used, begin adding lemon juice. Last of all, whip the cream and add to the dressing. These directions and proportions must be carefully followed, for upon this depends success. Some one has said that “It takes a sage for the salt, a spendthrift for the oil, and a miser for the vinegar.” The addition of cream so disguises the flavor of the oil, that those, with a decided antipathy to its flavor, can partake of it with pleasure. Butter may be substituted for oil if desired.

OYSTER SALAD.—Slice delicately thin, with a very sharp knife, enough of the white part of celery to make one pint. Drop bits of ice over it and set away to keep crisp till needed. Heat one solid quart of oysters, to

the boiling point, in their own liquor, but do not allow to boil. Drain them, cut each in several pieces, pour over them the following dressing: Beat three eggs, and add to them one-half teacupful of vinegar, two table-spoonfuls of butter, one teaspoonful of salt, one teaspoonful of made mustard, one-half teaspoonful of pepper. Place in the double boiler and cook until it is as thick as very thick cream. It must be stirred constantly and not allowed to boil. Pour this dressing over the oysters, stir lightly and set away to chill. At serving time add the celery, first draining it of water. Toss up lightly and garnish with nicely blanched celery tops and sliced olives.

CHICKEN SALAD.—To one quart of chicken, freed from fat, skin, and bones, and cut up with a knife into quite small pieces, allow one pint of sliced celery, prepared and served with same dressing given for oyster salad, or if preferred with a mayonnaise, reserving half the mayonnaise to pour over the top. Garnish with blanched celery leaves, interspersed with the whites of eggs cut in rings, and little cubes of boiled beets.

CELERY SALAD.—This salad is now in high favor as an accompaniment for game. Cut well blanched stalks into half-inch pieces, keep on ice till wanted; dress with mayonnaise or dressing given for oysters. Serve at once, as it soon loses its fine appearance.

NEW YEAR'S CAKE.—White of twelve eggs, four teacupfuls of flour, two teacupfuls of granulated sugar, one teacupful of butter, one large grated cocoanut, two pounds of citron and same of blanched almonds, one large teaspoonful best baking powder, cream butter and sugar, add whites beaten to a stiff froth, then the flour and baking powder mixed and sifted twice. Now add the grated cocoanut; last stir in the citron and almonds, reserving one pound of almonds for top of cake. Slice the citron very thin and cut in small pieces, that it may not interfere in cutting the cake; flour before adding. Chop the almonds quite fine both for body of cake and top. Bake in slow oven for two hours, watching carefully. When done, ice the cakes and sprinkle thickly with the remaining pound of almonds; return to the oven to harden, leaving the oven door open, and being careful not to brown. It is best baked in oblong tins, that it may slice without waste.

ORIENTAL CAKE.—This is made after the style of a Neapolitan cake, but with a variety filling; and for beauty and deliciousness combined cannot be excelled. Bake in jelly cake pans, in four layers of different colors:—brown, yellow, white and pink. For the white and pink layers, use a cup of fine granulated sugar, half a cup of butter, half a cup of corn starch, half a cup of milk, one and a quarter cups of flour, whites of three eggs, and a heaping teaspoonful of best baking powder. Beat the butter and sugar to a cream, add the milk and corn starch, first stirred together, then the flour and baking powder sifted together, and finally the whites of the eggs beaten light. Spread half the mixture in a jelly-cake pan, and in the other half stir a small teaspoonful of liquid cochineal, adding a few drops at a time, and mixing thoroughly. The liquid cochineal may be easily prepared by using one-quarter of a teacupful of water, one-quarter of an ounce of pure cochineal, one teaspoonful each of sugar and cream of tartar, and a piece of alum the size of a small pea. Bring to a boil in a small tin vessel and let simmer for fifteen minutes; strain and bottle for use. A very little of this will color icing, cream and jellies a beautiful pink, and is not in the least injurious. For the yellow and brown cakes, cream half a cup of butter, and a cup of sugar, add one whole egg and yolks of four, beaten light, next half a cup of sweet milk, and finally one and one-fourth cups of flour and a heaping teaspoonful of baking powder sifted together. Spread one-half of this batter in a jelly-cake pan, and to the other half add a mixture of one ounce of grated chocolate, one tablespoonful of water and three tablespoonfuls of sugar, with one-half teaspoonful extract vanilla which has been stirred until smooth over a hot fire. These cakes will bake in about twenty minutes in a moderate oven.

FILLING.—One cup of powdered sugar and whites of two eggs beaten light. Use the brown cake for bottom layer; spread over it a thin coating of the filling, and cover with a layer of very thin slices of figs, placed as close together as possible. On this lay the yellow cake, spread with the filling, follow with a layer of orange in very thin slices, and free from seeds and rind. Follow this with the white cake; ice and add a layer of

grated or dessicated cocoanut. Finish with the pink layer, spread with a firm white icing, and decorate with iced or candied almonds. This is better if eaten same day, or the day after it is made.

TWELFTH CAKE.—Among the many quaint amusements which have been revived, is the ancient one of cutting the "Twelfth Cake" at the Twelfth Night Festival, which occurs on January 6th, on the twelfth night after Christmas. It was formerly a religious festival, held by the Christian church to celebrate the manifestation of Christ, and the day was known as "Little Christmas." As a household festival it is better known as King's Festival, or Twelfth Night Festival.

The practice of choosing a king and queen upon that night of merry-making, is the part which has sprung again into favor, and amid a large assemblage of invited guests occurs the inauguration of the "King of the Bean." The cake was formerly elaborately decorated, but contained nothing but a bean, a pea, and a clove. When cut and served, he who found the bean was proclaimed king, she who got the pea became queen, while he who drew the clove, was called the knave. The others were, for the time maids of honor, courtiers, and ministers of state. Many devices have been adapted for determining the characters which the guests shall assume. One is the invention of "Twelfth Night Crackers," these when pulled apart, each by a lady and gentleman, are found to contain two pictures, and the characters represented should be assumed for the evening, thus giving the festival the appearance of a carnival.

In making the cake, any nice cup cake recipe may be followed. The cake must be heavily iced, and anything in the way of lesser decoration may be added that the fancy suggests. Candied fruits or nuts are nice; the date in pink icing is appropriate, but there should be three fancy figures in candy or some other material to represent the king, the queen, and the knave. For the center of the cake there should be a tiny Christmas tree. When the batter is mixed ready for baking, pour it into a large, round, plain baking pan. Drop the bean and the clove into one side of the cake, and mark the places with broom straws; this half will be served to the gentlemen. Drop the pea into the other side which will be served to the

ladies. The broom straws will be taken from the supply, culled from a clean new broom, which you keep in a little box for use when needed. Draw them out when the cake is being iced, and place the king and knave on the side containing the bean and the clove, and the queen on the other, that no mistake may occur in serving.

ICE CREAM.—Many who have all the facilities for making ice cream, do not attempt it, from a mistaken idea of the labor involved and the anxiety as to its success. The labor is trifling aside from breaking the ice. Success is certain if the ice is pounded very fine and one part of rock salt used to two parts of fine ice. Procure a good freezer, pour cream into can, place in position. Begin with a layer of ice three or four inches deep, follow with salt, then ice, packing well with a round stick. Do not drain off the water that forms in keg. Turn slowly, increase speed as the cream hardens, and when the crank turns with difficulty, remove beater, stir up contents with a heavy spoon, cork aperture, set away in cool place covered with a blanket or piece of carpet.

CHOCOLATE ICE CREAM.—Two quarts new milk, yolks of four eggs, and two cups of sugar heated and stirred constantly in double boiler till thick as cream. When cold or ready to freeze, add one quart rich cream, whipped, beaten whites of four eggs, one-half teaspoonful of vanilla, and two ounces of grated chocolate which has been melted with one cup of sugar and one tablespoonful of water; freeze solid.

Plain ice cream may be made same way, simply omitting chocolate, and using instead juice of two lemons boiled with cup of sugar.

MACAROON ICE CREAM.—Soak half a box of gelatine for two hours in water enough to cover, add a pint of scalding milk, when dissolved strain into two pints cold milk, to which you have added two cups sugar tablespoonful vanilla essence, one quart cream; when two-thirds frozen, add one and a half pounds crushed macaroons, and beaten whites of five eggs; freeze solid.

Replies to Domestic Queries.

"A. L. H." asks directions for making home confectionery. As candy parties are now much in vogue, this subject will prove one of general interest. French candy par-

ties stand higher in favor than the old-fashioned "candy pull," from the fact that they do not involve so much labor, and have the additional recommendation of coolness. Confectioners' sugar forms the basis of these candies, and is mixed with equal parts of white of egg and cold water, to a consistency that will bear handling. To make chocolate creams, roll the sugar compound into balls about the size of a large marble. For outside: put finely grated chocolate into a tin pail, without anything added, and place the pail in a kettle of boiling water. When melted, pour it upon a hot dish, roll the cream balls in it until well coated, then lay upon a cool plate to dry, being careful not to let them touch each other. Cream almonds are made by shaping the cream mixture into oblong balls and placing each one between two halves of blanched almond, pressing the almonds into the sides of the cream. Shelled English walnuts, dates, raisins, figs, hickory nut meats, etc., may be prepared in the same way. A great deal of ingenuity may be exercised in the use of flavoring, coloring and material to secure variety. Nut candy is made by putting three pounds of white sugar, a quarter of a pound of butter, a teacupful of water, and a teacupful of nice vinegar into a heavy saucepan. When it begins to boil thick, add one pound of hickory nut kernels, or any kind preferred; the variety used lending its name to the candy. To test it, take a very small quantity from the center of the mass and drop quickly into cold water. As soon as these little particles become brittle remove from the fire and pour into buttered plates to cool.

"Mrs. A. J." wishes recipe for salted almonds: Blanch the kernels of hard-shelled almonds by throwing them into boiling water for a moment or two, then into cold water, when the skins can be easily removed. Add two tablespoonfuls of nice salad oil, or same of sweet melted butter to a pint of the kernels, stirring them well. After setting them aside for an hour, sprinkle over them three tablespoonfuls fine salt, stirring thoroughly. Now put them in a shallow baking pan and bake for about fifteen minutes, or until they become a delicate brown. Stir several times while in the oven. They are placed on the table at the beginning of the meal, but are not served until just before the dessert.

"A Subscriber." A capital syrup for buckwheat cakes is made by using a very light colored brown sugar, that which is known in the market as C sugar. Its flavor is superior to white. Add water in the proportion of one cup of water to two of sugar. Set on the back of the stove to melt slowly; bring forward, and when it reaches the boiling point, skim and let boil one minute. Remove, and when cool, jug for future use. If one pound of maple sugar is scraped and melted in a cup of water, and added to a gallon of the syrup, it will almost equal in flavor, pure maple syrup.

This department is open to queries, and correspondence on domestic topics. All communications should be plainly written, one side of the paper only.

Address: INGALLS' HOME MAGAZINE,
HOUSEHOLD DEPT. LYNN, MASS.

A USEFUL and even tasteful cover for the marble slab of the sideboard, is made of a strip of canton flannel just the width of the slab. It should be long enough to hang over at the ends four or five inches. Trim the edge with white or colored ball fringe, and if you wish, a row of Kate Greenaway figures may be outlined at each end. Line the flannel with firm, white cotton cloth, or with turkey red calico.

CHILDREN's stocking knees can be mended nicely by picking up a row of stitches below the hole and knitting a strip wide enough and long enough to cover the hole good. Then whip down the edges to the stocking with yarn the same color as you knit the strip with. If you have yarn like the stockings it can hardly be seen. New heels and toes can also be knit by cutting off the old ones and picking up the stitches. Knit the heel and sew in.

Crocheted Patterns.

CONDUCTED BY JOSIE K. PURDY.

NEW DESIGNS.

Crochet Pattern No. 1.

1st Row.—This pattern is worked on wide waved braid. For the scallop work one double into the braid, two chain, miss a portion of the braid equal to the (*), two chain, one treble into the braid. Repeat to end of row from (*).

2d Row.—One single into one of the loops of (*), two chain, four double in the

crochet, chain four, catch in the ninth stitch, chain four, catch in the last stitch.

2d Row.—Chain six, catch in the first loop with a single crochet, chain four, catch in second loop, chain four, catch in last loop. Turn.

3d Row.—Chain three, four double crochets in first loop, four double crochets in second loop, and twelve double crochets in last loop, catch down with single crochet in the first loop made. Turn.

4th Row.—Three chain, catch with single crochet between the second and third double crochets, chain three, catch between the fourth and fifth double crochets, and continue until there are five little loops, chain four, catch

between the twelfth and fourth double crochets, chain four, catch in between the two groups of four double crochets, chain four, catch in the end. This completes one scallop.

next, one single in the next. Repeat from (*) to end of the row.

3d Row.—(*). One single in the top of the other side of the braid, fourteen chain, one single in braid. Repeat to the end of the row.

4th Row.—(*). One double in chain, one chain, miss one. Repeat from (*) to the end of the row.

Crochet Pattern No. 2.

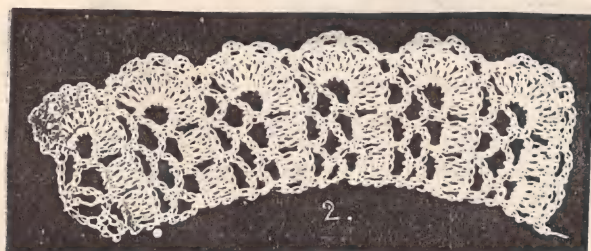
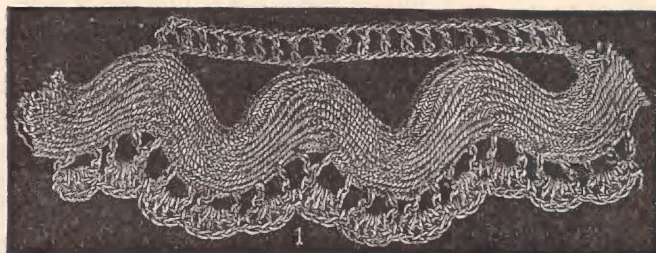
1st Row.—Make a chain of twelve stitches. Catch in the sixth stitch with a single

Crochet Pattern No. 3.

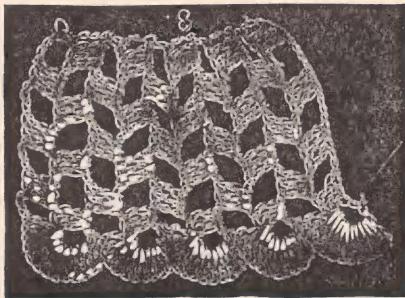
1st Row.—Make a chain of twenty-five stitches. Miss three, make one double into each of the next three loops, (*), three chain, miss three, three doubles, repeat from (*) twice. At the end make three chain, and work a single crochet into the last stitch. Turn.

2d Row.—Three chain, twelve doubles into the first three chain, (these form the first scallop), (*). Three chain, miss three, and work three doubles under the next chain of three. Repeat from (*) twice. At the end, three chain, miss three, one double into the last stitch, three chain. Turn.

3d Row.—Three doubles under



the first three chain, (*), three chain, miss three, three doubles under the next three chain. Repeat from (*) twice. At the close, three chain, one single under the same three chain that the last three doubles have been worked under, three chain. Turn. This



completes a scallop. The second and third rows are repeated until the edging is long enough. If a narrower edging of the same pattern is required, make a chain of nineteen stitches, and proceed as above, repeating only once.

Crochet Pattern No. 4.

Make a chain of six loop stitches.

1st Row.—Double crochet four times

crochet, one chain in each of the double crochet of last row, chain three. Turn.

3d Row.—Go across as before, with one chain between each double crochet, shell in shell, three chain. Turn.

4th Row.—Shell in shell, go across as before, with two chain between each double crochet, chain two. Turn.

5th Row.—Two double crochets in first space, two chain, two double crochets in same space, forming a small shell, continue these small shells in every other space across the fan, which will give you six rows of shells besides the heading, shell in shell, three chain. Turn.

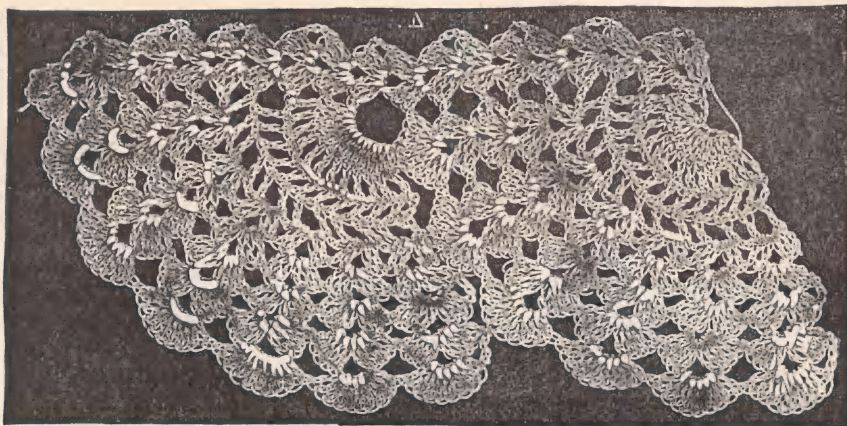
6th Row.—Shell in shell, so across as before, but in this row of shell throw in three double crochets instead of two, two chain. Turn.

7th Row.—Make shell of four double crochets across, shell in shell, three chain. Turn.

8th Row.—Shell in shell, throwing in five double crochets, making each row of shells larger, two chain.

9th Row.—Twelve double crochets in shells to form scallops, shell in shell, three chain. Turn.

10th Row.—Shell in shell, chain six (for the next fan), fasten in fourth stitch of fan, and make this fan like the first, fasten the



into each of first three stitches, then double crochet three times in last stitch, two chain, double crochet in same place, thus making a shell, three chain. Turn.

2d Row.—Turn, shell in shell, double

second time going up in the middle of second scallop, the third time in fourth stitch of second scallop, fourth time in eighth stitch of same scallop, and fifth time in middle of third scallop.

A STUDY OF POPPIES.

OF the varied branches of decorative art, there is perhaps none which gives better satisfaction, is so inexpensive, and easily mastered, as flower painting in oil or in water color.

We shall take up the oil colors at first, because so easily adapted to all kinds of decorative work, such as fabric painting, the ornamentation of various articles, as plaques, panels, etc. We would earnestly recommend the diligent study of drawing to

of this description, is the well worn adage that "whatever is worth doing at all, is worth doing well," or we would add, to the very best of one's ability. So when you wish to do a piece of decorative work with this principle in view, begin by a careful selection of a suitable design, and just here a word about designs.

Why is it that the average taste runs to a few hackneyed subjects as the *ultimatum* of beauty? Let us instance a few. A stiff, up-



POPPIES.

all interested in any branch of art whatever, yet at the same time would not discourage those, who for various reasons, have neither time nor inclination for such study. This difficulty may be overcome in a great measure by the use of stamping patterns, or transfer paper. Whatever means you adopt in the execution of your design, let your outlines be correct, as the most brilliant or harmonious coloring will never atone for poor drawing.

A good maxim for all interested in work

right bunch of wheat and forget-me-nots, which really have nothing in common whatever; a wreath of pinks and daisies, which is also incongruous, as one is a wild flower and the other a cultivated blossom. Besides these spring and autumn flowers commingled, one a design of lilies of the valley and autumn leaves is especially absurd. Let it be a rule never to introduce these contradictions into a design, no matter how humble a purpose it is meant to serve. Even though

the pattern be entirely conventional, it is better to have always the resemblance of truth.

It may be necessary to explain here that to conventionalize a flower or natural form of any sort, is to convert its real shape into purely ornamental design, as is so often done in adapting natural subjects to branches of work in which the conventional is more appropriate, as sometimes in embroidery, outline design, etc. In painting, however, the natural form or growth of plant life can be followed with more pleasing effect than the conventional, and we have chosen such a subject this month, as shown in our illustration of "poppies." The original, a very handsome oil painting, was kindly loaned to us by a friend who displays not only great taste in the selection of her subjects, but skill in their execution. From her picture, a $12\frac{1}{2} \times 21$ canvas, we have taken this little sketch in black and white to enable you to understand and copy it correctly. We have also a colored study for the use of those who prefer to copy from the larger colored model.

This design of poppies is correct as to drawing, and rich and harmonious in color, as well as free and graceful in design; three good points which mark it as an excellent subject for study and imitation. The scheme of color is as follows: back-ground a delicate greenish blue; flowers, bright red, pink, variegated rose and white, and pure white. As shown in illustration, they stand thus as regards coloring. The central flowers in strongest light are white, the upper one variegated a little with rose; the pendent flower at the right a delicate pink, while the remaining blossoms are red. There are also a few flowers not distinctly shown in our sketch more in shadow, either a delicate pink or a deeper more purplish red. The green leaves are in rich cool shades, either bluish in tone, or subdued with tender browns.

To paint this subject for framing, procure either academy board cut to the proper size, or a good quality of linen canvas mounted upon a stretcher. You may now proceed to sketch your outlines carefully with a charcoal point, and when this is done to fix them either by spraying fixatif over them, or floating sweet milk over the design which answers the same purpose. When thoroughly dry, oil out your canvas, or board, that is to

say, pour upon it some boiled, refined linseed oil, and rub well in with the fingers or brush. This procedure is not absolutely necessary, but gives a pleasanter surface to work upon, by enabling the paint to take better hold. You now proceed to lay in the back-ground, using flat bristle brushes of good size, not smaller than No. 6.

Read what is said in *Brush Studies* this month about laying in a sky, and it will assist you to handle a back-ground properly. The colors should be put out upon your palette in some such order as this: silver white, Antwerp blue, pale cadmium, and a little ivory black. This is for the lighter tone at upper part of panel, and is deepened as you go down by adding raw umber, black and more blue. For the very deepest accents at bottom, add yet more black, raw umber and burnt sienna. Now while the ground is still wet you may proceed to lay in your flowers.

To paint the red flowers use vermilion, madder lake and a trifle black for a transparent lay-in. A brilliant effect is had by putting this lay-in thinly on the canvas at the start, for if you keep the under color transparent and brilliant, the finished work will be the same. Now for the pink flowers take madder lake thinned with oil for the lay-in, and into this paint the half tones which are a delicate gray. For this you will need white, black, and a trifle terre-vert. This should be very delicate indeed, almost white. The white flowers should be laid in at first in a general tone of gray, using white, yellow ochre, madder lake and ivory black. Into this paint the shadows, using white, raw umber, yellow ochre, madder lake, ivory black and Antwerp blue. Where there are deeper accents, add a trifle burnt sienna. The fringed edges of the flowers which are also in this instance the high lights, need a generous allowance of paint. Use a sable brush, No. 11, for this work, and lay on thickly, using white, toned a trifle with madder lake, yellow ochre and black. The centers are painted with Antwerp blue, cadmium, black, raw umber and burnt sienna.

These same colors are used in the leaves where in shadow. For the dull black stamens surrounding the center, use permanent blue, white, light cadmium, light red and a trifle black. The grasses are painted with

same colors. The red flowers cannot be finished until the first lay-in is perfectly dry, they are then to be glazed. A glaze is a very thin and transparent color laid over another coat of color generally to intensify its effect, in flower painting for the purpose of heightening the brilliancy of color which it is quite difficult to obtain by any other method. Into this glaze the shadows are painted and afterwards the high lights.

For glazing use pure madder lake thinned with oil or megilp, or if preferred, carmine, which is however not as reliable a color, although considered a little richer in tone. Several glazings of the lake will answer equally as well. Let dry thoroughly between each glaze.

The shadows are painted into the last glaze with vermilion, madder lake, a little burnt sienna, ivory black and permanent blue, or cobalt. For the high lights, which can be more easily added when the last glaze is dry, use white, madder lake and a trifle yellow ochre. Lay on heavily with a sable brush as already described. This design can be painted upon fabric of different kinds as decoration for table, or easel scarf, bracket valance, door panel, chair bolster, cushion or for other uses, and is also very effective in embroidery.

For this purpose it will be necessary to use the design somewhat conventionalized as being easier of execution. In order to do this

some of the flowers can be left out, and the pattern simplified as much as possible. The most showy method of work is the tinted appliqué, or alliance work, already described in these columns. The poppies being cut from solid satin of the proper colors, are applied to a suitable ground; a myrtle or moss green plush or velvet is in good taste. The shadows and centers are then tinted with dye paints or water colors in the natural shades, and afterwards worked with irregular stitches of floss or arrasene. The stitch known as Kensington may be modified to suit the design, that is the outer edges only are worked with long and short stitches, taking them always in the same slant as the leaf or petal. The centers of flowers are richer worked in French knot or bullion stitch, giving a raised effect. The leaves are *appliquéd* in the same manner and finished by tinting, and the natural shades of green either in stitches of floss or chenille.

This style of embroidery is one which calls for the careful selection of colors, the outline stitches blending softly with the tinted satin to produce natural and artistic effects, and if properly done is very rich and beautiful.

The embroiderer will find it as needful to study the harmony and combination of color as she who handles the brush. We shall try in our next number to give some more definite instruction in embroidery, more suited to the needs of the inexperienced worker.

BABY'S BUDGET.

MARION LESLIE.

MANY mothers, especially young mothers, find it very difficult to keep baby's little feet covered and warm all through the winter nights, and I would like to tell them just how I fasten my baby's feet in, warm, snug and secure. Cut the back of his little gown about nine inches longer than the front, and fold up the extra length like the flap of an envelope, buttoning it across. This he can never kick through, and it allows perfect freedom of action, which is impossible when the gown is drawn up at the bottom with strings. This idea came to me from experienced hands, and with my toddler succeeded like success itself. Shaker flannel, half wool,

twenty-five cents per yard, makes warm, soft garments, and does not shrink.

If parents would only use the word "don't" more sparingly, it seems to me our little ones would have a better time of it. Instead of "Don't do that, baby!" say "Do *this* dear," and turn his attention to something he *can* do. The very best of children turned away from every inviting object and tempting amusement, with nothing suggested to take their places, will soon exhaust his fund of natural good humor. He will learn to expect nothing but "Don't," and behave accordingly.



Answers to Queries

This month contains some pertinent questions of general interest to readers.

"K. C.," N. Y.—Carmine is a worthless color; we would advise you to dispense with it entirely and use, instead, rose madder or madder lake. All the madders are permanent and trustworthy, while the carmines and lakes (with the exception of madder lake) are fugitive and not to be relied upon.

"A. H. H." wishes to know whether there are transfer decorations for china painting to be had, which will bear firing in order to insure their permanency? *Answer.*—Yes, there is what is termed mineral decalcomanie for burning in on porcelain, china, white ware, etc. Some of the prettiest designs are the fruit pieces, flowers, peacock feathers, genre pictures, birds, butterflies, etc. The process and outfit are simple, and as follows:—Materials required: a bottle of transfer liquid, a rubber roller, and a red sable brush. Directions for applying as follows: Give the picture, as well as the article to which it is to be applied, a thin coat of the transfer liquid, supplied with the mineral decalcomanie. After the varnish has become tacky, lay the picture face downward on a piece of damp blotting paper or chamois skin, dampening the back of picture slightly so as to make it soft and pliable. Then lay the picture on the space to be decorated, and roll it down with the rubber roller, proceeding from the center. By this process all blisters will be easily removed. Now place the whole in a vessel filled with water, leaving it there until the paper comes off by itself, and then place the article so as to allow the water to drip off. Should any blisters appear, they should be pressed down with a dampened chamois skin. Small defects may be touched up with Lacroix's tube colors. It is not necessary to remove any varnish which may show around the picture, as the same will disappear by the firing process. Let the article dry for twenty-four hours, when it will be ready for firing. Readers meeting with difficulties in transferring mineral decalcomanie will please state them and we will at once explain how to avoid the same.

"Anonymous Correspondent" is informed that no queries will be answered unless full name is given, which we will not publish, but must have as a mark of good faith. We will add for your benefit that we purpose to give working design of oranges for tapestry painting, at some future time with full directions.

"Correspondent." Your *portière* would look well decorated with magnolias in lustra, but we would advise plain oil painting as less expensive and more artistic. There are various fabrics suitable for your purpose. Our hints in last number of *Household Decoration* may help you to decide. The cost would vary from a few dollars up to a hundred or more. For a lining sateen, cashmere, French cretonne, fashion drapery, or even colored cheese cloth, could be used. Yes, lincrusta can be had in strips wide enough for frames, also in panels suitable for decorating boxes, cabinets, furniture, etc. Frames are prettiest with a square medallion set in at each corner, which gives a very trim, neat finish. The *jasmin* design you send may be either pure white, or yellow. If white, paint the flower in at first, a tone of delicate gray obtained by using white, raw umber, black, cobalt, yellow ochre, and a trifle madder lake. The lights are painted with white, yellow ochre, and a little madder lake. Paint the little points which are parts of the calyx, as well as the leaves, which are a warm green, with Antwerp blue, white, cadmium, vermilion, and black. In answer to your query as to Caledonian brown, would say that it is a good rich brown, quite deep and transparent, and may be safely used if in your color box.

A large number of inquirers are informed that our studies for copying are sent by mail, not by express, as many seem to think, hence the cost of transportation is slight. We would also state that we pay the postage one way, and that a discount is allowed on large orders. We would also ask the favor of those renting our pictures, that they will, in returning them, roll the face outward. Rolling a canvas in is liable to crack the paint, and may cause serious injury, as has happened in several instances.

Rules for Inquirers.

No queries will be answered through these columns unless the real name of the writer is given, as well as the initials, or fictitious pseudonym which is to appear in print.

No attention whatever will be paid to any anonymous communication.

It is desired that all queries of interest to the general reader receive their answers in these columns, but when a private reply is wished, it will be given, if queries are written on a separate sheet with space left after each, for the answer. A stamp must also be sent for reply by mail.

NAME and address should be plainly written. Communications which do not conform to the foregoing rules will find their way to the waste-basket.

"N. D. S." can get large steel engravings of almost any extensive art dealer in our large cities.

Rules for Renting Studies.

A NUMBER of correspondents query as to our rules for renting studies, and we would inform them that a printed catalogue giving full particulars will be sent on application, if a stamp is enclosed for our address.

Back Numbers of Brush Studies.

A LARGE number of requests are constantly being received for back numbers of Magazine, or papers containing *Brush Studies*. We would call attention to the fact that these "Studies" are published in book form for sale by the publisher, and can also be had as premium to subscribers.

How to Paint Pink Roses for Plaque, etc.

PLEASE to inform me what colors I should use to paint your study of pink roses for plaque No. 15 of list No. 3. Also what price such a plaque should bring when painted for sale. — "E. S.," Ypsilanti, Mich.

To paint the pink roses, use for the general tone silver white, madder lake, vermilion, raw umber and a trifle black. For the soft, gray middle tints, use light zinniber green, white and rose madder, and for the high lights, white, madder lake, a trifle yellow

ochre and black. As to the price of plaque, that we cannot advise, unless we see it. A large number of correspondents write asking us to set a price upon their work. This we must positively decline to do without seeing it.

Cause of Picture Looking Glossy in Part and Dead in Another.

I AM an amateur in oil painting, with some experience, but have never had a teacher, and encounter many difficulties. I am greatly troubled during the progress of a picture by some of the colors when applied taking on a gloss, while others, especially in certain lights look perfectly dead. Can you tell me any remedy for this? I am very much interested in *Brush Studies*, and think them very instructive. — "L. M.," San Antonio, Tex.

The cause of a picture looking dead in places is that some colors are more easily absorbed by the canvas than others. This is of no consequence, as a coat of retouching varnish applied after the painting is thoroughly dry, will give an even gloss, bringing out again the dead colors and imparting a fine finish. Use "Sochnées' French Retouching Varnish" which is the best, and always gives entire satisfaction. We thank you for your good opinion of *Brush Studies*, and trust they will continue to prove helpful to you in future.

Painting Reflections in Water, Tree Trunks, etc.

IN painting water, directions say use same as for sky; but the water I try to paint does not have a glossy look, as if you could see into it any depth. What I want to know, does the reflection from the sky give the water the same look as itself? Will you also tell me how to paint tree trunks to have them look round. Is it by taking a rounding stroke of the brush? These things puzzle me a great deal. — "E. B. G.," Fordland, Mo.

(1). We trust that the different departments of this magazine will afford you help in these matters. It is difficult to give directions in a brief answer as to painting water, as "circumstances alter cases" in this as in other things. The instruction given with river scene for screen decoration in Novem-

ber number, will show you how to give water a look of transparency, as also how to paint reflections. Water, like the sky, should be laid in at first in one flat tone, into which are painted the reflections, lights and final details. (2). To paint tree trunks properly requires some knowledge of drawing and values, as in any representation of spherical form. Put the lights and darks where they belong. Rotundity is given by correct shading and reflected lights.

Tinting China.

"AMATEUR" wishes to know how to tint china. We cannot do better than to quote from an article in *The China Decorator*, entitled "Tinting," as follows:

Take out enough color to cover the space required when the flux is added with a thin coat, add to it one-fourth as much flux as you have color; rub down perfectly smooth with a little spirits of turpentine, using a glass muller. Continue the rubbing until all the grains have disappeared; add to it the same proportion of thick oil that you used of flux, and one drop of clove oil. Mix this in thoroughly with the palette-knife, and add enough lavender oil to make it as thin as you want it. Be sure that the china is clean and free from dust. Lay the color on with a flat brush or a large, square quill brush. If your color was a little too thin, let it stand a moment before beginning to blend; if not, commence at once to blend the color when first laid on. Use the soft camel's hair blenders. Go over the entire surface with the first blender, and finish up smoothly with the second. If you have some one at hand to clean the first one, while you are using the second, it is well to have it ready in case you need it. When the color is *very* thin two blenders will sometimes be found inadequate.

Should you get the color on too thick in

some places, and too thin in others, take a Fitch blender and distribute the color evenly by pouncing rather hard on the thick portion, and then on the thin. If the work looks dauby, after it is dry, wash it all off, and begin again. Do not let it remain with an excuse that it is your first.

Direction No. 2 teaches an entirely different handling of the color.

About one-third of a tube of color would be required to tint a medium-sized plate; add one-quarter as much flux, and rub down, as directed before, with a glass muller and turpentine; add, when smooth, one quarter as much fat oil as you have color, with one drop of clove oil; stir this in with the palette-knife, and rub well for several minutes with the knife, frequently breathing upon the color. When it has a smooth, honey-like consistency, add a little lavender oil, and begin to lay the color on the china; fill the brush well with color, and give a broad, even sweep with the brush. Be careful not to go over the same place twice, as the first might wash up. When the space is entirely covered, take a Fitch blender, and commence to blend in small circles, round and round, until the whole surface has been gone over. Continue until the color begins to look even and smooth, or until the blender is too full of color to work with. In this case, take a second blender and work until the color hardens on the plate, and the surface has a fine, glossy appearance.

In this manner the best work is done, but articles tinted in this way will not stand more than two firings for most of the colors. Black will scale after one firing, unless a trifle of deep blue is added. Reds all scale badly, if laid on thick, after a second firing, particularly capucine red. Purple is one of the worst colors for scaling when used very thick. When colors are mixed, they are not nearly as liable to scale.

TIN flower pots, with a trough about the edge and around the center, are made. In the troughs ivy or some running vine is planted and being bent over the pot entirely conceals it.

A WALL pocket may be made of two pieces of board covered with plush, the back rather larger than the front piece, and the two joined at the sides by ribbons. This is well adapted for holding newspapers, etc.



MALVERN, ARK.

MISSSES L. AND M. J. CLARKSON.

Dear Ladies,—It has been some time since I came to you for assistance, for building and moving into a new house has occupied my time for several months.

I would be so glad of your taste and advice! My hall doors are glass in the upper panel, and circular at top. They are plain, and I wish to paint them. Will you please advise me in a choice for them? Should both sides be alike? How often do I wish I could see you in your home, and all the beautiful paintings! I think you are engaged in such an ennobling pursuit, sending out those gems of art to beautify our homes, letting so many others enjoy the beautiful in nature from your brush and pen, who otherwise might never know of these things. Accept my sincere thanks for the favors you have shown me in the past.

I am very respectfully,

MRS. J. E. CHAMBERLAIN.

[Mrs. Chamberlain has our thanks for her kind and encouraging words. For the hall panels we would suggest the "*glacier*" decoration as being the most beautiful next to stained glass of anything we have ever seen. Indeed it requires a very keen and observing eye to distinguish it from the real article. A heraldic design with a pretty border of what is termed "bull's eye," will be in good taste for a hall. No, we would not have them alike, that is to say, let the center designs be of the same character yet differing somewhat. The border should be the same in both panels.—L. and M. J. C.]

BROOKLYN, Dec. 12, 1887.

Dear Friends,—You asked me to tell you of all the pretty things I came across in town, but I fear I must keep a tablet of work which I see, for when I come to write, all my ideas seem to fly. I will do my best to-night. A thermometer holder is made of three pieces of ribbon, different colors, each piece six inches long by one wide. They are over-

handed together almost their entire length. The corners are turned to a V, and finished with a tiny silk tassel. A spray of wild flowers is painted across the three widths of ribbon, and the thermometer sewed on artistically. In Ovington's I saw jars, vases, and photograph cases covered with gray lichens. They are fastened to pottery or wood by means of glue, although I have always found flour paste the very best for this work. I have made a number of moss crosses, by gumming the lichens on to a wooden form, and brightening the work with small autumn leaves, red berries and acorns. Pretty picture frames are thus made, but the jars and vases are decidedly new. Pine cones make pretty frames, brackets, wall pockets and whatnots. The rough arms of the cedar tree gild up nicely, and make rustic frames or easels for photographs. Trusting that these hints will be acceptable to you,

I remain very sincerely yours,

S. F. W.

FORDLAND, MO.

Dear Misses Clarkson,—I thank you so much for your letter. I am trying to manage the study in May number of *Brush Studies*. I find I can get the different colors in so much better by following directions about the lay-in, but I can see so many mistakes in my work without knowing how to correct them. If one only knew how to mix their paints "*with brains*," as you once suggested, how nice it would be. I often wonder if I can ever learn how. I can take the paints we are told to use and mix something I think you would never realize came from combining those certain colors. In this one I mixed those for the horizon tint after it was on the canvas and it did not look just right, so that evening at sunset I watched the sky for that particular tint, and I find that mine looks far more yellowish, and not nearly *as rich*. Oh! we do have lovely skies here, I often wish you could see them! We live nearly on top of one of the mountains of the Ozark range, about 15,000 feet above sea level; the

trees all around us, though not all of them close, yet we cannot see very far in any direction, and the sky overhangs all like a cap, not seeming to shut us in, but as if to give us all the glories possible in a comparatively small space. Sometimes at sunset the clouds far to the west are magnificent in their golden fleeciness, with sometimes a darker cloud passing partly over one like a veil, not hiding the beauty, but enhancing it by contrast. If I could only know how to put it on canvas. One trouble with me and others like me is — after acknowledging of course, that we have no genius, and very little, if any talent — that we cannot devote our time to it as we need to do to succeed, and have not the means to go ahead. I sometimes wonder if it is wise to get a *smattering* of so many things and get so little well. My friends like my work, yet I know that were it to be inspected by an expert, it might be cast aside as worthless. However, I am going to save up all my stray pennies for that magazine for which you are to write, for if I can, I must have it one year at least. It seems to me it will be a real blessing to those of us who are too far away from a teacher, or not able to hire one. I hope it will prove a great success, and that you may feel you are doing a good work, and so continue it a long time. I wonder if the publisher will send anything in the place of the books if one already has them. Please pardon so long a letter. I feel guilty, but I will not often trespass upon your time.

Yours truly,

E. B. G.

["E. B. G." may rest assured she is not trespassing, as we are always glad to hear from all our good friends. We have a word of encouragement for her. Her modesty and good sense will always keep her from that conceit and self-complacency, which is such a hindrance to progress in any kind of work. She may rest assured that perseverance and practice will overcome many a formidable obstacle, and we shall hope yet to see some fine specimens of decorative work from her brush. We would advise her not to try to mix her paints on the canvas, a method of procedure which few can follow successfully. For a warmer sky in the landscape painted from directions in May number *Brush Studies*, add a little orange, cadmium and a trifle

madder lake to the palette, although the scheme of color given is more in harmony with the general tone of the picture. The sky is not meant to be so *intense* or golden in hue as may have been imagined. We trust the several departments of this Magazine will be all to "E. B. G." and others, that could be desired, as that will be our constant aim and endeavor. Yes, the publisher offers four other very liberal premiums besides the *Brush Studies* and *Household Decoration*. See premium page elsewhere in this Magazine.]

"S. F. W.," Brooklyn, N. Y., furnishes the following useful hints:

The newest craze in the toboggan sets: The shoes are converted into wall pockets by attaching a silk shirring, the sled into a hanging pin cushion by neatly upholstering the top of it, the cap does duty as a scrap holder.

A palm leaf fan with two shirred pockets makes a slipper case. This is lovely when the fan is covered with plush, and the pockets a contrasting color of satin, the whole either embroidered or painted; a bow of ribbon around the handle serves to hang it up by.

Dye painting on bolting cloth and chamois leather, are beautiful. Fruit designs are effective on the latter. Butterflies and bugs are the craze, ditto for pine pillows.

Common Venetian splashers are much in favor for painting, only one must remove the vulgar design which is painted on one side. I have tried in vain to buy one without the *hand-painting* (?)

S. F. W.

We cannot resist the temptation of giving the following letter to our readers, so piquant and amusing is it, although so *personal* in its allusions, that we beg pardon for so doing. However we wish our Correspondence to be so characterized by freedom and genuine good will and courtesy, that it will meet only with good nature, and never with unkind criticism on the part of our readers. As our correspondent is one of "Her Majesty's" subjects, we extend to her a friendly greeting from over the line.

HALIFAX, N. S., Sept. 23. '87.

My Dear Friends, — The "Lilies" arrived the 17th. Was much pleased with the study,

and have succeeded so well in copying it that I am now ready for "Flamingoes." Many thanks for your interesting letter, and for the good opinion you entertain of me. I must now introduce myself to you. I have reached the *mature* age of twenty-three years, and enjoying all the privileges of single-blessedness. I often think about you, and wonder if either or both of you are married, and what relation each bears to the other (I mean Lida and M. J. C.), your appearance, etc. So you see I possess a good share of curiosity, but I fancy from your cordial style of letter writing, that you will pardon my inquisitiveness. Trusting that the "Lilies" are safely home, and that the "Flamingoes" will soon be on *the wing*, I remain,

Yours very sincerely,

B. C.

To "B. C.'s" pleasant letter was appended the following ode to our veteran study of "Pond Lilies:"

The "Veteran" with battle scars,
From *brush* in many weary wars,
I start upon its homeward way
For service at a later day.
Beneath its wear and tear and age,
I read a very pleasant page,
The brightness and the charm of youth
And better still the lines of truth.
A grace and beauty in its lines
That nature's self it well defines.
A judge said, "It is done so well,
There lacks but one thing now — the smell."
I gleam from this a solemn fact
That beauty still remains intact;

Though like your "Vet'ran" battle tost,
A grace divine is never lost.

B. C.

We have thought best to gratify "B. C.'s" curiosity privately, remembering the good old adage, "Where ignorance is bliss, 't were folly to be wise," and then too, did we hint at our age, who knows, but that like Fala-deen's china, we might not be pronounced "most exquisitely old." As to our relationship, our correspondents generally seem to arrive at a very sensible solution of the problem. Suffice it to say that it is a near and dear one, and that we never clash nor quarrel, hence to follow out our simile, there is no danger of the "china" getting "*cracked*," however great its antiquity.

Rules for Correspondents.

CORRESPONDENTS will kindly conform to the following rules, viz:—

To write only upon one side of the paper when the letter is intended for publication.

To state whether the full name of the writer is to appear in print, or if not, to give some initial or *nom de plume*.

To give always the correct name, which, however will be withheld, unless the writer is willing that it should appear.

To write as legibly as possible.

If a private reply is required, to send with the communication an envelope properly stamped and addressed.

HOUSEHOLD INFORMATION.

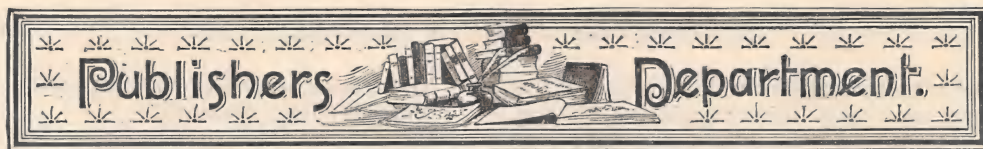
PUDDINGS should be baked slowly or boiled fast.

Cooked fruit is often more palatable and more healthful than uncooked. We have some pretty mean pears that are really nice when baked.

To prevent pie crust from soaking with custard or any other filling, rub the crust lightly with the beaten white of an egg, or with sugar and flour, mixed, which will run together, forming a crust.

Hester M. Poole says that apple or peach sauce is improved by stewing and straining. We think that is true, unless the fruit is uncommonly good.

A "pan doway" is a sort of a fruit chowder. You put a layer of sliced sour apples an inch thick in the bottom of a two-quart pan, and cover with a layer of cracker crumbs half as thick. Keep on doing so till the pan is full, and bake one hour. Sweet cream is good enough sauce.



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INGALLS' HOME MAGAZINE,
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LYNN, MASS., JANUARY, 1888.

A Story!

It looks as though there would not be any room in this Magazine for stories. All that have written us on this subject in answer to the inquiry that we made last month, if they thought a story was needed to make the Magazine complete, are decidedly one-sided. Not a subscriber has written that they thought a story would improve the Magazine, but all think that the room is needed for fancy work, painting, etc. We give a few extracts from letters received:—

I do not see how you could improve it by adding a story. It seems *perfect* as it is.

MRS. R. A.

I do hope you will not be obliged to have stories in the Magazine. It suits me just as it is.

MRS. M. M.

ENCLOSED find \$1.00 for a year's subscription. Am much pleased with the Magazine, and consider it quite complete without a story. It is as it should be, devoted to art and fancy work, and am certain as such it will be successful.

MRS. J. G. W.

I HAVE been delighted with the Magazine ever since I took the first number out of its wrapper. The shape, and style of cover suited me exactly, and it is new every time I take it up. It is just the kind of a magazine that I have been wanting to come to my home. I like a good story, but I feel as if there were no room for it in your HOME MAGAZINE. I should rather you would continue as you have commenced, *without* the story.

MRS. P. F.

Sample Copies.

WE are advertising quite extensively to send a sample copy of this Magazine, also Premium List, for six cents, to any one wishing to examine the Magazine before subscribing. We are sending out hundreds of sample copies in this way. Some forget to send the three two-cent stamps; quite a number send three, but only two inside—the one on the outside is of no use to us. When you send us an order be sure to give your full address *each time*, also take care to have the correct amount enclosed; this will save time and trouble. We take postage stamps to accommodate our customers, but prefer money orders, postal notes, express money orders or bills. Quite often customers send us *full sheets* of stamps, which looks as though they took pains to get these to send instead of sending a bill. We prefer the bills, but are perfectly willing to take stamps if you cannot get bills.

Stamping Patterns.

WE give this month six pages of new designs. Please notice the *very low* prices at which we sell these patterns. If you do stamping send on your orders and help sustain this great reduction in price of patterns.

WRITE to us about any new idea in Fancy Work, and, if practical, we shall be pleased to publish it.

GET up a club for INGALLS' HOME MAGAZINE and secure a fine premium.



MOONRISE. — A STUDY.

INGALLS' HOME MAGAZINE.

VOL. I.

LYNN, MASS., FEBRUARY, 1888..

No. 4.

A CULTURED WOMAN.

DR. ABERCROMBY tells us that what constitutes the greatest difference between one person and another, considered either as intellectual or as moral beings, is the culture and discipline of the mind.

It is difficult to define the exact qualities which constitute a cultivated mind. People who have always lived in a refined and intellectual atmosphere, who have been constantly in the way of seeing works of art, and of hearing able criticisms expressed on all subjects, acquire a sort of skin-deep culture, which is sometimes mistaken for the real thing. But though these advantages are very great, yet, without the appreciative soul, and the love of knowledge for its own sake, a person can never be truly cultured.

We can all feel the charm which culture bestows, touching every detail of life, and giving a refined sensibility to every action. It may be said to imply a large power of appreciation of all that is true and beautiful in literature, nature, and art; a capacity for appropriating knowledge on a variety of subjects, and a capacity of using that knowledge aright. It means a sympathy with, and a comprehension of, the different phases of human life around us, and a keen insight into those higher laws which govern our universe. A cultured mind is formed by the thoughts and sayings of the world's greatest thinkers, and has, therefore, a wide range of ideas and a lofty ideal, and is necessarily raised above the pettinesses and trivialities of life.

A woman may, or may not, have had an advanced education; nor is it necessary for her to have had more than the average amount of advantages which travelling in different countries, and viewing life under different aspects, gives. Still, a correct taste for the fine arts can hardly be acquired by book-learning, and the more opportunities she has

had for acquiring that correct taste and acquainting herself with the greatest works of men's hands, the wider will be the sense in which she is cultured.

Pope has told us that the greatest pleasure of life is to know how to admire rightly, and this capacity is certainly a great sign of a cultured mind. And, as Carpenter has remarked very truly, "Though no one can acquire the creative power of genius, yet everyone can train himself to appreciate its products, the capacity for such appreciation growing and intensifying in proportion as it is exercised aright."

When a special subject is taken up, to the exclusion of others, and pursued with more or less amount of success, it may make a woman learned it is true, but it will not make her cultured. For culture implies such an enlightened mind on all topics of present interest, that, strengthening and elevating as is a more exclusive research into the sterner fields of knowledge, yet, as her time for study is, as a rule, but limited, she must be content with a broad outline on many of the more abstruse subjects. Still, she will be cultivated in a deeper sense if she has had a certain amount of mathematical or classical training, for it will give her that power of close reasoning, and those elements of exact thought, without which it is hardly possible to comprehend science.

It must not be supposed that by appropriating knowledge on a variety of subjects, a desultory flitting from one subject to another is meant. A woman who wishes to be cultured will always have a systematic course of reading on hand, which she will follow up in its different bearings, and she will be careful not to waste her time with second-rate or inferior books. She will have also many interests and an open mind, and any

knowledge she can gather will be assimilated and stored for future use. But it is in the application of culture to every day life that it is so invaluable, in giving that "added grace" which so beautifies all our relationships with mankind. It has been remarked, very truly, by a writer on this subject, that cultured women "are more than usually prone to take pleasure in the beauty and order of their houses, and love flowers and animals and everything which the typical Eve should bring about her to 'dress and keep' the garden of home." In conversation her influence is always elevating, and as it rarely occurs to her to discuss her neighbors—her mind being filled with more interesting topics—she is far removed from all the wretched scandal that little minds delight in. She will possess, too, the power of being an interested and intelligent listener; and Lavater tells us that "he who sedulously attends, pointedly asks, calmly speaks, coolly answers, and ceases when he has no more to say, is in possession of the best requisites of a man." We might add of a woman also.

To cease when she has no more to say is one thing the cultivated woman will have learnt, and a true estimate of her powers will keep her from expressing an opinion on subjects with which she is inadequately acquainted. She will be free, too, from that dogmatic narrow-mindedness which is the inheritance of the ignorant, and will have acquired the blessed wisdom of holding her judgment in suspension on subjects on which our finite minds can never know the whole. By the wide range of her ideas she will be delivered from prejudice and intolerance, and will respect the opinions of others, however much they may differ from her own.

In the highest relationship—that of a wife—what an immense boon it is! How her husband values her correct and far-seeing

judgment, and seeks her opinion and sympathy on the various subjects in which he is interested! If he is engaged in political or literary pursuits the advantage is still greater; and how many instances rise to our minds of the inestimable help a cultured wife has been to a man! And with regard to children—how can we speak too highly of the blessing of a cultured mother?—a mother who will give their young minds that "bent" and encourage that taste for high pursuits which will give them something to live for besides pleasure-seeking and amusement, and who will put everything before them to give that love of knowledge for its own sake of which she so well knows the value. And when boys enter upon life at a public school, and afterwards at a university, and come home full of new thoughts and new interests, how soon they find out if their mother's opinion is an understanding one, and if her judgment is narrow and her interest limited, how soon they learn to think little of her opinion even on those subjects on which she speaks with knowledge.

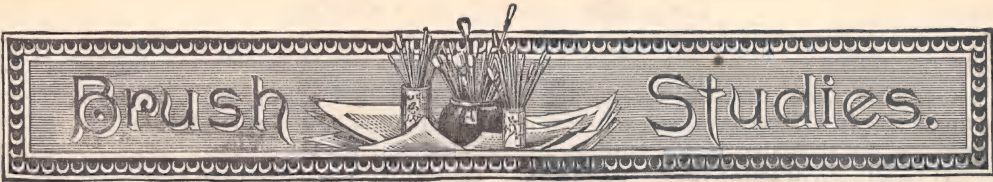
Then, as regards ourselves, how enormously culture enhances the enjoyment of life!—giving eyes, in fact, where others see not, and ears where others are deaf. In every book read, and in every work of art seen, there is an added world of pleasure; and, besides all this, the mind is, to a great extent raised above the circumstances of life, and can find satisfaction in itself to a degree little realized by those who are without what we might call this extra sense. Ovid doubtless felt something of this when he wrote those touching lines from his lonely place of banishment:—

Reft of my country, of my friends, my home —
All things which I could lose are lost to me;
But soul and mind I brought with me from Rome,
And Cæsar hath o'er these no empery.

— *London Queen.*

IRON RUST.—For iron rust, take dry cream of tartar and rub on with the finger while the cloth is wet. Hang or place where the sun will shine directly upon it. Should the rust not come out with the first application, repeat it.

TO DESTROY THE ODOR OF PAINT.—Slice a few onions and put them in a pail of water in the center of the room, to remain there for several hours, or plunge a handful of hay into a pailful of water, and let it stand in the room over night.



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CONDUCTED BY LIDA AND M. J. CLARKSON.

LANDSCAPE PAINTING (Continued).

IF you were studying directly from nature, we would not introduce subjects as difficult as those we have given you of late, until you had at least attained to considerable efficiency; but in copying from the flat we may proceed more rapidly without fear of getting beyond your ability.

We have been beset on all sides of late for moonlight scenes — why this special phase of nature is so greatly in demand as a subject, we cannot understand, but as it is, we will do our best to comply with the wishes of a large number of correspondents.

As a “moonlight” was given however, quite recently in *Brush Studies*, we will vary the subject somewhat by substituting a “moonrise,” (see *frontispiece*) which calls for a different palette, and gives, we think, a more attractive picture, being somewhat warmer in tone, as we catch the last reflected lights of waning day through the soft twilight in which the early moon is often seen.

We shall preface the description of this study with some suggestions, which numerous queries show are needed.

In the first place as to *mixing tints*. A request has come in, that we give a whole chapter to this one subject. We may sometime see fit to do so, but at present do not think best to devote more time than is given each month to the subject, for each number of *Brush Studies* gives practical hints as to the proper admixture of color. Not that regular formulas are laid down each time as to *quantity* in algebraic precision, as some seem to think necessary, but that each subject has its palette as for sky, water, foliage, etc.; and it should be understood that these different colors are to be mixed together to obtain the requisite tints. To give however, exact proportion of each color used, would be a manifest impossibility. We however realize the great apparent difficulty of this feature of the work to the beginner, and

knowing that it troubles many, we cannot but sympathize with the perplexed ones, and promise to give our early attention to the matter.

The proper brushes seems to be another troublesome problem to many, but as a number write asking questions which they would find fully answered in previous numbers of *Brush Studies* if they would but read with more attention, we cannot forbear some expression of impatience at these oft-repeated and unnecessary questions as to a proper outfit. Let it be clearly understood, however, that this does not apply to new subscribers, or to attentive readers, whose difficulties we will always patiently try to remove if the conditions of the Query Department are complied with as requested.

From this digression we now return to the subject of our present number, “A Moonrise.” If you have ever floated lazily on the bosom of some picturesque lake or stream just at dusk, and watched the moon rising in its calm splendor, casting a sheen of light across the waters, gilding the fleecy clouds hardly yet robbed of their sunset glow, and touching with radiant caress each object in its pathway, have you not felt it a scene quite worthy the brush of an artist? That living sheet of silver sparkling where it breaks into whiteness over the rocks, the rich masses of foliage thrown into bold relief against the luminous sky, the crimson lights coming out one by one in some distant village, or solitary house upon the water's edge.

When we essay to paint such a scene from memory we may only hope to catch its beauty as some far off dream or dim reflection, we almost feel that we are venturing upon the impossible, yet we will try at least, — there is never any harm in that — and sometimes to aim high is to succeed beyond our expectations. The study we give you is not however of so difficult an order.

If the drawing is correct, you will have little trouble with color as the palette is simple. Begin this as previous subjects in landscape, by sketching in the outline, followed by a lay-in of burnt sienna and turpentine. A little black and bitumen added in the shadows and deeper accents gives a richness, but heretofore we have avoided the use of bitumen unless used with caution, as it is apt to crack, and is besides a very slow drier. We find it a useful color, however, in many instances, as for back-grounds or lay-in, reflections in water, etc. Before putting in the lay-in in this case, it is well to outline the foreground trees and branches with burnt sienna, as you are likely to lose them entirely if you do not. When the lay-in is thoroughly dry, begin with the sky, using white, ivory black, ultramarine or cobalt, and a trifle yellow ochre. Paint the clouds with white, black, cobalt and Vandyke brown. Sky and clouds should be painted at one and the same time, then taking a clean brush drag the colors together not working them up, which destroys the atmospheric effect and gives a heavy appearance. For the lights in the clouds, use white, yellow ochre and vermilion. The moon is painted with white, yellow ochre, cadmium and black. For the water you will need the same palette as for sky, putting the reflections and shadows in first, however, with burnt sienna, Vandyke brown and black. Reflections are painted thinly, then softened afterward to avoid all harsh outline. The rocks in the water and on the shore are gray in quality, the shadows brown. For the rocks, use raw umber, burnt sienna, black and white, with a very little Antwerp blue and yellow ochre. In the shadows, bone brown and burnt sienna will be needed, and for the lights, white, madder lake, yellow ochre, and a little black, and cobalt. The fir trees or foliage on the right and back of the old farm house, are painted with terra-vert, yellow ochre, black, and a trifle white and burnt sienna in the lighter accents, and with raw umber, burnt sienna and black in the shadows. The trunks of the large trees in foreground are gray with strong lights. Use for these, white, yellow ochre, black, a very little madder lake and cobalt for the general tone. In the shadows use burnt sienna, raw umber, and black, and for the lights, white, yellow ochre, madder lake and a trifle cobalt.

The lights on the water are a drag of color, when the under painting is set, or in a condition not to be disturbed by it. The lights gleaming from the windows of the house are painted with vermilion and orange cadmium. Do not make them too prominent.

A very careful attention should be paid to the values in this study, as also to the reflected lights. A careful drawing in black and white will be useful to the more studious of our readers.

Brush Notes.

FIRST learn to copy. If you have any originality it will develop itself.

IN copying, copy as closely as you can; but in doing original work, think of it, and not of what anyone else has done like it, or how he did it.

A PICTURE, like a book, must be read. You may form a general idea by skimming it, but its beauties will not reveal themselves to you without research.

WHENEVER you look at a picture of any merit, try to discover how the artist painted it. You may not find out his exact methods, but you will certainly learn something worth knowing.

IF impressed with the idea that there is an error in some work that you are copying, do not rest until you have discovered what it is, and you will be the better able to avoid it yourself.

WHEN you get tired of a picture set it aside. You will not benefit it by working at it. On taking it up again you will find your ideas freshened and feel a new inspiration for the work.

IT is a good practice to examine your work critically two or three days after you have finished it. You will doubtless discover in it many faults you have overlooked, and perhaps many good points you had not noticed before.

THE best practice for color and tone is to study a good picture, and when you get to your studio, or workroom, make as good a

copy of it from memory as you can. After a little while you will be amazed to find how close a copy you can make, and how ready you will be to memorize what you see in real life as well as in pictures.

WHEN through with your work for the day, dip your brushes in oil and wipe them on a soft rag, then wash in tepid soap suds, rubbing in the palm of the hand until thoroughly free from paint; then rinse in clear water, and dry. It is not only much more difficult to clean a brush hardened by paint, but it is greatly injured by such neglect. Nothing is more desirable in painting than good brushes, and you must not expect to do good work with poor tools.

ALWAYS use the best materials procurable. A few brushes with a good elastic spring in them are worth stacks of inferior kinds. Quality, not quantity is what is needed most. The same rule applies to colors, although it cannot be said that the most expensive are necessarily always the best. In fact some of the American makers are coming to the front on account of the purity and brilliancy of their colors, which equal, and in some cases surpass those sold at a much higher price.

Experience and careful trials are the best guides.

In the first painting the aim should be to get in what has been termed the first "lay-in" or "dead coloring," or simply to block out the subject in masses. This done the background can be put in. If a smooth ground is wished a large sable brush can be used; if a mottled ground, two paintings will be necessary. First cover the canvas with a simple, flat tone, say bitumen and white, or terra vert and burnt sienna. In the second painting which is carried on after the first is dry, rub over with linseed or poppy oil, which will cause the two coats to adhere or combine better. Now go over the ground with the same tints used in the first painting, softening and improving where needed, and laying on the high lights with spirited touches and a full brush. For the mottled effect use cobalt, yellow ochre, and white, with a trifle light cadmium alternated with terra vert, burnt sienna, and madder lake. Paint in these contrasting tones in alternate masses, and then blend somewhat with a large sable brush. This is an effective ground for pink and white roses, morning glories, chrysanthemums, etc.

FANCY STITCHES.

WE introduce this month some more of the fancy stitches so useful for all sorts



of decorative needlework. These stitches can be executed with either crewels, silks, or

the fast-colored cottons of one or several colors. Silver and gold thread, alternating with light blue, is novel and pretty for edging lamp screens, or small banners, pen-wipers, etc.



Perforated canvas is very useful to insure regularity of stitch, or any canvas which will serve as a guide by its checks or geometrical lines, the threads of which may be pulled out after the work is finished.

Easy Lessons in Drawing and Painting.

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CONDUCTED BY LIDA AND M. J. CLARKSON.

OUTLINE AND SHADING.—SEPIA PAINTING (Continued).

THE preceding lessons have doubtless familiarized you with some of the principal features of picturesque drawing, but it is our intention to introduce simple sketches only until you have attained to some proficiency in the handling of the pencil, which can only be had by perseverance and steady application. You will probably find the soft B pencils the best for these lessons. A. W. Faber's extra soft and extra black in two grades, with one H for outlining, or firm touches, although with practice the soft leads will answer every purpose. Very great variety of expression may be given with a pencil point alone, especially when a rough grade of drawing paper is used, a paper that has what artists term "a good tooth." Some attention should be given to sharpening the points properly, as this is quite a feature of artistic drawing. For outline or detail the wood should be cut well away from the lead, which is then shaved down carefully to a fine, sharp point. For shading, however, or stronger touches a blunt lead is needed.

Sharpen one to what is called a chisel point which is especially useful for masses of shade, or in foliage. Beginners almost invariably sharpen a lead without cutting away the wood first, and in this way sometimes cut away half the pencil before getting a good point. Instead of this the wood should first be cut away without touching the lead any more than can be helped, and then instead of cutting the lead away downwards, as is the common practice, trim it upwards. The file blade of your pen knife will be found useful by rubbing it lightly upward until the right point is obtained.

Experience shows us that beginners almost always attempt the delineation of faces or figures, animal form, etc., at first, but this is hardly a wise beginning, presenting as it does so many difficulties to the inexperienced. Leonardo Da Vinci it was who said, "If we

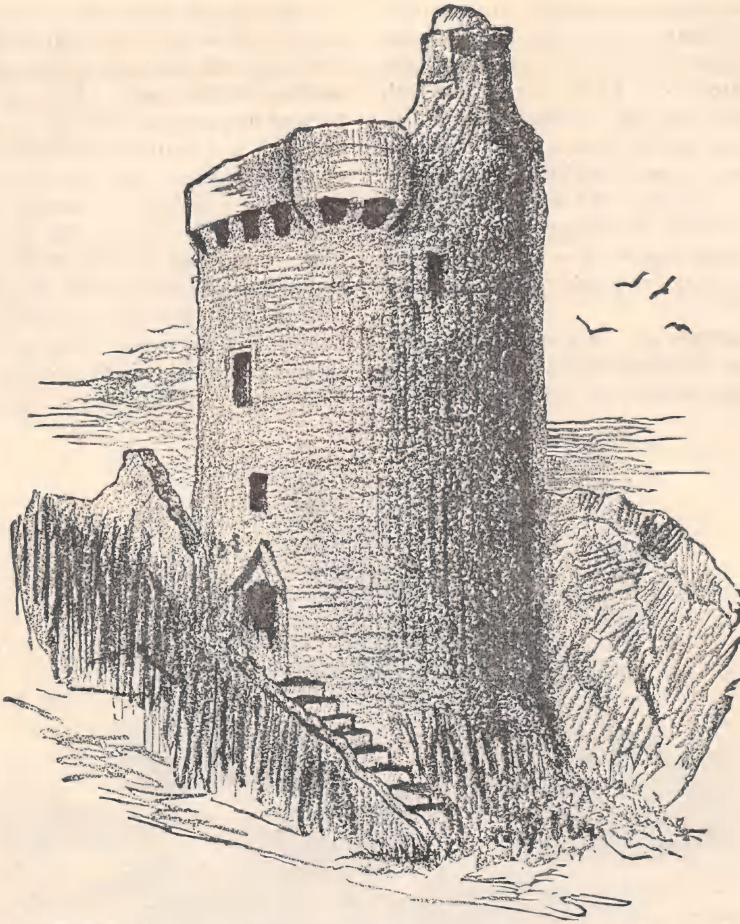
wish to ascend to the top of an edifice, we must be content to advance step by step, otherwise we shall never be able to attain it." So although there is no object that is more worthy the earnest study of the pupil than this high standard of beauty, yet until you have acquired the habit of forming correct outlines of simple objects, and observing certain points in a drawing as set forth in these earlier lessons, it will be best not to attempt what is yet beyond you, that which we intend gradually to lead up to, by these introductory studies.

Thus far our lessons have been confined entirely to angular buildings or forms, but as many of the most picturesque objects are circular in shape, the curved line being the "line of beauty," we give you a study of this character for your present lesson.

In drawing this old castle tower you will make first the two perpendicular lines, then a faint broken line, curving it as you see it in our illustration. Below this, place dots to mark the battlements or turrets, as also the windows, door, etc. The projection at the top is marked off in the same way, also the steps below.

You next proceed to put your drawing in shade, being careful to pay attention to the exact position of the light and shade which gives the effect of roundness which you see in the drawing.

The exceeding simplicity of these sketches will enable the most inexperienced to copy them, and in this way to learn much by mere observation and imitation alone. The subjects you have had thus far, although in perspective yet consisting of separate and simple forms with but little variety of outline, might be very easily copied without any error, but you can hardly proceed farther to advantage without some knowledge of perspective. You understand no doubt that in drawing an elevation of a building, you are



SIMPLE STUDY IN PENCIL DRAWING.

supposed to stand directly in front of it, and then all the lines are of equal length and breadth, nor can you see either of the sides. This is a comparatively easy matter, but if you go toward the end of the building you will see the front and one side, and find in this view that all the lines are not of equal height, those nearest the eye being higher than those at a distance, which decrease in length as they recede from view.

To get a clearer understanding of the difference between simple elevation and perspective, will require some special instruction, which we hope to be able to give in future lessons.

Sepia Painting.

THE first step is the outline, as in any other branch of painting. Use a soft pencil

so that the lines can be easily erased. It is excellent practice to begin by drawing lines with the brush, simple, detached or broken lines at first, holding the brush in nearly an upright position, then continue the practice, taking regular strokes of the brush working downwards, gradually widening each line. Next draw slanting or oblique lines in the same way, shading from light to dark, being careful to follow the directions in our last lesson, deepening the color by successive washes, rather than by the use of darker color. Practice in this way the gradation of tint described in last lesson until considerable freedom is had in making uniform washes in the three tints.

You may now attempt some simple little study like the one given in the accompanying illustration, a group of rocks, such as

you will find almost anywhere in a country ramble. You have now to put into practice the rules already laid down regarding light, shade, shadow, etc. At first copy these little sketches from the flat, tracing them as described in our earlier lessons, first by the use of transparent paper, then by your eye alone, then from memory. When you have succeeded in getting a correct outline, which should be made upon water color paper, or your sketch block, you may proceed to paint it in sepia.

As the sketches are necessarily black and white in our illustrations, those who prefer to do so may substitute India ink for the

and beginning at the top of your sketch put the whole in with this tint, with the exception only of the high lights on the broken surface of the rocks. Leaving these lights bare or uncovered, is called by artists "sparing up," and is often preferable to scraping out afterwards. Do not, however, try to draw these lights in outline, as they are irregular as to form. Lights and shades must be in mass, and all stiffness and detail avoided. You may at first find it difficult to form a broad, flat tint, as you will be timid doubtless about using color freely, but you should keep the brush full of color, and never try to make a little that you may have left in



SKETCH FOR PAINTING IN SEPIA OR INDIA INK.

sepia, and may find less difficulty, as the tone will be the same as in our drawing.

These are simply wash drawings, and while they supplement the drawing lessons, they teach at the same time the manipulation of the brush, and are useful as preparatory to lessons in water color or in oil. The directions for sepia answer equally well for India ink, as the process is exactly the same. We prefer the sepia as it makes more attractive drawings and affords a greater variety of tint.

Before beginning to paint dampen your paper with your largest brush, filled with water. Next mix a tint to correspond in strength with No. 1, as shown in last lesson,

it, go over too large a space, but keep your brush quite full, even if you are nearly at the end of the space you wish to fill, otherwise the edge of the tint will dry before you get more in your brush. This is especially to be remembered in painting skies or large surfaces.

Now having laid the first tint, you may mix the next darker shade we have called No. 1. Always have a spare sheet of paper upon which to try your tints before applying them. Now wherever you find the shades requiring this stronger tint you wash over with it, and when quite dry, put in the deepest accents of shade and markings with tint No. 2. You have now the whole of

your drawing in light, middle tint and shade, and you now finish by adding the shadows and darkest touches with tint No. 3, exactly as you would put in the shadows of your soft pencil, or charcoal sketch, in fact all the drawing sketches in this series of lessons will answer as models for sepia or India ink, and we would advise you to copy all these exercises on a larger scale, enlarging to at least double the size shown in illustration. In order to do this, which is generally consider-

ed a difficult matter to beginners, you may adopt the following method: Rule off the design to be enlarged into a given number of squares. Now taking another paper, rule that off in a corresponding number, as much larger in size as you wish to reproduce your sketch. You now draw your subject in the larger squares, the portions in each division corresponding to those in the smaller scale, which will give you a correct enlargement of the drawing.

KNITTING-WORK HOLDER.

OUR young friends will find it difficult to devise a more suitable or pleasing gift for the dear, industrious grandma, than the Knitting Work Holder shown in our illustration.

For the frame of this holder first take four pieces of Spanish reed, each seven inches and a half long. For each hoop on the sides of the frame take a piece fifteen inches long; shave off the ends of these an inch long till they are only half size, and then bend the reed to a ring, and fasten the ends an inch over each other, with little wire pegs, so that the sloped parts shall lie together. Join the



KNITTING-WORK HOLDER.

long pieces to these hoops by first running a crystal bead on a long wire peg, and running the peg diagonally through the hoop and then through the end of the bar. Join the other hoop to the other ends of the bars in the same way. Fasten all the bars on the hoops in this manner, and at such distances that the two bars which form the bottom shall be only an inch and three-fifths apart, while three inches and a half space is left between the bottom bars and those next above. An inch from the ends join these bars by means

of two cross bars two inches and a quarter long, which are fastened by little wire pegs. The handle consists of a piece of reed sixteen inches long, which is bent in the manner shown by the illustration, and then finished with a bead on each end, and fastened to the middle of the upper part of each hoop (on both sides of the holder) by means of a wire peg and bead. For the holder inside the frame first take a piece of pasteboard eight inches wide, and of the length of the frame, and cover it on both sides with brown silk. Work the outside an inch from the edge of each bar in point russe embroidery, with fawn-colored silk twist, in different shades. Join this pasteboard piece on the ends with two round pieces exactly corresponding to the inside of the hoops. Cut a round opening in the middle of each of those pieces, and cover the inside plainly with brown silk, in the middle of which a hole is also made. Cover the outside with a straight strip of brown silk, one side of which must be sewed around the circumference of the pasteboard, while the other side is gathered and drawn together, forming a little shirr in the center. Then fasten the holder in the frame by means of threads of silk wound around the wire pegs between the beads and hoop. The cover consists of a piece of pasteboard of the length of the frame four inches and three-quarters wide, embroidered on the upper side. Sew one side of the cover fast to the holder. In the middle of the front edge sew a ribbon loop, and in the middle of the upper edge of the holder the corresponding button for fastening. Lastly, ornament the holder with bows of gros-grain ribbon.



CONDUCTED BY LAURA LATHROP.

BREAKFAST AND TEA.

AT this season of the year, it is often a perplexing question with the conscientious housekeeper, what to provide for these two important meals. In many homes, nothing hot is served for the last meal but the veritable tea itself; while breakfast is the merest apology in the world. This is contrary to all the demands of our nature. At the first and the last meal, the stomach craves something hot and substantial, or at least relishable. This will not entail any added expenditure. A little forethought, a little management on the day previous, will secure rich results. Indeed, some of our most satisfactory dishes are the made-over products of otherwise unavailable fragments of the table. In no way can the housewife display so much ingenuity and culinary skill as in the invention and compounding of this class of dainties.

A well-known artist when asked by a lady how he mixed his paints, in order to produce such grand effects, replied: "With brains, madam, with brains." It has been practically demonstrated that brains are just as essential in the art of cookery. Many dishes, which serve only to repel, might be rendered particularly inviting, if this desirable accompaniment were called oftener into requisition.

To no summons do we respond with such variable appetites, as at breakfast. After a protracted fast, the stomach is in an exhausted condition, and the judicious manager will make special provision for the repast, which precedes the hours devoted usually to the most arduous labor of the day. Still, no other is in so much danger of being slighted. In the hurry of the morning, its importance is totally ignored or overlooked. How is one to develop any degree of energy—mental, moral, or physical—for life's ever pressing duties, with no other reinforcement of the "inner man," than the regulation breakfast of numberless homes—A cup of

indifferent coffee, its aroma a thing of the past, its temperature a matter of chance; a slice of toast, and perhaps a little left-over cold meat.

Well-fed people know little of the craving for stimulants, that follows the scanty meal of the poor laborer, doomed to earn his daily loaf by the sweat of his brow, while his overtaxed muscles enter weary protest as the hours drag slowly along. Let wives and mothers beware lest their careless provision for the morning, subject husbands and sons to the same direful temptation. Make good coffee. While tastes differ in regard to strength, few fail to recognize that deliciousness of flavor which, to the lover of this cheering beverage, constitutes its principal charm. Serve it piping hot. If you cannot afford cream, scald the milk and serve it hot; cold milk with spoil the most delicious coffee. Study variety. If eggs are served, send them to table in a different form for every day of the week. Do not fall into the rut of always boiling them in the shell because "it is so easy." Always serve them *hot*. Cold boiled potatoes may be served in many acceptable variations from the too common mode of simply sliced and fried. Even hash, though oft abused, offers a fair field to her who seeks variety. Of course, it is understood that the fragments from individual plates never enter into the composition of made-over dishes. In conclusion, we offer the suggestion that if the same attention is given to two or three well cooked and properly seasoned dishes that is sometimes divided among half a dozen, a greater degree of satisfaction will be the result.

A Few Nice Dishes for Breakfast and Tea.

HAM OMELET.—First make a plain omelet, which is the foundation for many delicious dishes. This is done by beating four eggs, to which are added half a teaspoonful of

salt, a pinch of pepper and three tablespoonfuls of milk or cream, water may be substituted if necessary. Put a tablespoonful of butter into a frying-pan, and when hot pour in the mixture, shake rapidly until as thick as cream, then move to a cooler part of the stove to brown. In a few seconds roll the omelet, or fold one side over upon the other. For the ham omelet have ready heated upon the stove, half a cup of finely minced cold ham, seasoned with pepper, and slightly moistened with a tablespoonful of stock or a little butter and hot water. Spread upon half the omelet. Fold the other side upon this, turn out upon a hot dish and serve immediately.

CHEESE OMELET.—This is made by grating fine enough cheese for half a teacupful. Spread upon half the omelet, fold, and serve hot.

OYSTER OMELET.—Bring almost to the boiling point in their own liquor; remove, chop fine, and season with pepper, salt and butter, with a tablespoonful of the liquor. Spread and serve, either folded or rolled, and very hot. Mushrooms minced, cold boiled fowl, or veal prepared in this way, make delicious omelets.

SCRAMBLED HAM AND EGGS.—Mince fine any bits of cold boiled or fried ham; add to a teacupful six beaten eggs, and a generous pinch of pepper. Have ready in a frying-pan a tablespoonful of melted butter or drippings; turn in the mixture and stir carefully until as thick as soft custard. Turn out in a hot dish and serve at once.

HAM CAKES.—To one and a half teacupfuls of well seasoned mashed potato, add a teacupful of finely minced cold boiled or fried ham, with a pinch of pepper. Shape into thin round cakes, and fry in hot butter or drippings to a nice brown on both sides. Remnants of roast or boiled veal, mutton or fowl may be utilized this way, changing the name to correspond with the meat which forms the basis.

SWEET POTATO CROQUETTES.—Mash boiled sweet potatoes enough to make two teacupfuls; add a beaten egg, a tablespoonful of butter, half a teacupful of heated milk, a teaspoonful of salt, and a fourth of a teaspoonful of pepper. Shape into rolls three inches in length, and a little more than an inch in diameter. In a dish have ready a

beaten egg; roll the croquettes in the egg, then in bread or cracker crumbs. Fry a nice brown in hot drippings. When steaming sweet potatoes preparatory to baking them, add a few more than required for baking. Next morning, slice lengthwise, sprinkle with salt and pepper, and fry a rich brown in butter.

BROWNE POTATOES.—Mince enough cold boiled potatoes to make four teacupfuls; add a cup of stock, let come to a boil, then stir in one tablespoonful of butter mixed to a paste with a tablespoonful of flour. Season highly with salt and pepper; let boil one or two minutes, and set aside. Put two tablespoonfuls of melted butter or drippings into a spider, and when hot turn in the potatoes, and set where they will brown nicely. In about fifteen minutes they will be done. Loosen carefully, and fold or turn out whole upon a hot dish. Water or any nice left over meat gravy may take the place of stock.

CREAMED POTATOES.—Use either chopped cold boiled potatoes, or minced raw ones stewed for fifteen minutes in water and drained. For each quart, use one-half a teacupful of cream or milk, a generous tablespoonful of butter rubbed to a paste with a teaspoonful of flour; season well with salt and pepper. Serve smoking hot.

ESCALOPED SALMON.—Remove the skin and bone from cold boiled salmon. To one pound of this, or to a pound of canned salmon, add half a pound of cracker or bread crumbs, two tablespoonfuls of cream or rich milk, two eggs well beaten, a tablespoonful of lemon juice or nice vinegar, and one-fourth of a teaspoonful of pepper. Butter an earthen baking-dish, press the mixture down in it, cover the top lightly with crumbs, moisten with a little cream, dot with bits of butter, and bake in a quick oven for half an hour. It should be nicely browned. Serve in the dish in which it is baked, with a napkin pinned neatly around it, or set in the silver dishes which are used expressly for that purpose. Cold veal is nice prepared in this manner, and either dish is most excellent served with pickled mushrooms or mushroom chow-chow. Of the last two named dishes the housewife should be careful to provide a liberal supply when in season, as the flavor imparted to many dishes by their addition, is indescribably delicious.

SPONGE CAKE FRITTERS.—Cut stale sponge cake into small oblong pieces half an inch in thickness. Lay for a few moments in any nice fruit juice that may be left over from your last can; sprinkle both sides with flour and fry a light brown in nice fresh butter. If a layer of jam or preserve is spread over them, it is a decided improvement. Cold plum pudding sliced in the same way, dipped in a nice batter and fried slowly, forms a delightful variety of fritter.

SPONGE CAKE TOAST.—Slices of stale sponge cake toasted a delicate brown before a brisk heat, forms a delicate and acceptable accompaniment to good coffee for breakfast. Sponge cake is one of the least expensive and most easily made cakes, and if desired, we will furnish directions which we consider unailing.

EGGLESS CAKE.—This is really an excellent cake, and affords the housewife the opportunity to reserve eggs for dishes in which they are a necessity. Beat together one and a half cups sugar, one-half cup of butter, one cup of sour milk, to which is added one level teaspoonful of good soda, three level cups of sifted flour, one-half teaspoonful each of nutmeg and cinnamon, and a teacupful of chopped and floured raisins. Bake in moderate oven.

Timely Topics.

BLACKING COOK STOVES.—This operation should not be repeated oftener than once a month, and should always be preceded by a thorough washing with soap and water. If coat upon coat is applied, a crust forms, which scales off leaving a rough broken surface. The sides and hearth should only be washed with hot soap-suds, and well brushed

to avoid soiling clothing. Black only those parts exposed to greatest heat. The top may be kept bright between the regular blackings by rubbing with a damp cloth and polishing with the brush. Grease and particles of food spilled upon it should be quickly wiped off with a damp stove cloth. If neglected and burned in, rub with a cloth saturated with kerosene. If your stove has polished edges, a washing of soap suds followed by a brisk rubbing with scouring brick will keep it smooth and bright. Never black it. Turpentine or kerosene will keep the nickel bright. Never bring the can containing either near the fire. If nickel is much stained, spread on a coat of sapolio, after a few moments remove, and rub with turpentine. Stove blacking mixed with turpentine to the consistency of thick sweet cream, and applied with a cloth, makes a lasting blacking susceptible of a high polish, by simply rubbing with a soft woolen cloth; a heavy, padded woolen mitten is nice for the purpose. Simply rubbing top and hearth every morning with heavy brown paper, will keep a stove looking "as weel a'most as new."

THE CARE OF FRYING PANS.—These soon lose their high polish, and should be scoured whenever soap and water fail to remove traces of fat and food. Sapolio is excellent for the purpose, but is more expensive than simple scouring brick and soap which answers every purpose. If food is accidentally burned in it, turn in a teacupful of vinegar, with a fourth of a cup of salt; let boil for five minutes, remove, wash with soap and water and polish with scouring brick. Dry coarse salt sometimes answers admirably for scouring pans. A separate pan should be kept with nicest care for omelets.



Crocheted Patterns.

CONDUCTED BY JOSIE K. PURDY.

RULES FOR CROCHETING.

Chain Stitch.—Make a loop or slip knot and pass the hook through it, throw the thread over the hook, and draw it through the loop already made. This stitch is the foundation of all crochet work, and all other stitches are modifications of it.

The Fastening, or Slip Stitch.—Put the hook through foundation stitch, throw thread over and draw through loop and stitch on the hook.

Single Stitch.—Put the hook through the foundation chain, or in the course of the work through a stitch in preceding row, throw thread over the hook, draw through the loop, thread over the needle again, and draw through the two loops on the hook.

Double Crochet Stitch.—Throw thread over the hook and insert the latter into a loop, thread over, and draw through the loop. You will have three loops on the hook, thread over the hook, draw through two loops, thread over and draw through two more.

Treble Crochet Stitch.—This is exactly the same as Double Crochet Stitch, but is thrown *twice* over the needle instead of *once*, and the stitch is completed by drawing the thread *three* times through two loops. **Long Treble** is the same except that the thread is twisted *three* times round the hook, and drawn *four* successive times through two loops.

To work through a stitch is to put the hook under both threads of last row.

To make a stitch at the beginning and end of a row, is to make one chain stitch before the first stitch and after the last, which in the next row are to be crocheted.

To increase a stitch is to make two stitches in the same loop.

To decrease is to take two stitches together, or skip one.

To fasten, draw the yarn through the last stitch.

These are the principal rules for crochet work; the stitches are very often called by different terms, therefore the explanations which I have given will serve to prevent any difficulty in working directions given in this Magazine. Of course there are numberless other stitches called Fancy Crocheting, which will be spoken of later, but the rules which I have given are the necessary guides to crocheting.

Hints on Crocheting.—Crocheting seems to have reached its highest degree of perfection, and although so popular and fascinating a work, there are some who do not understand it, but whom I hope will profit by my rules and few hints.

Crochet work has the recommendation of being less intricate than knitting, and its greatest advantage is that, if hastily laid aside, the stitches do not slip as in knitting.

In crocheting, as in knitting, one can use material ranging from the finest thread for laces, to the heaviest twine for lambréquins, etc.

For making laces, caps, cuffs, collars, etc., thread is used, either linen or cotton. Linen, of course, makes a more expensive article, but speaking from experience, I find the cotton more durable, and very much pleasanter to work with. For the articles mentioned above, Clark's cotton is most used, the favorite numbers running from thirty to fifty, but thirty-six seems to be the most used of any.

Shawls, blankets, mittens, etc., are made with wool, the thickness of the wool depending on the size or warmth of the article. For large articles and for stockings, Germantown yarn is used. For clouds, small shawls, wool-laces, etc., split zephyr, or Saxony yarn. An ivory or bone needle is generally used for wool, a steel one for thread.

The size of the work depends entirely upon the style of the worker. One person will work in a very tight stitch, others very loosely.

Be particular and examine the hook of your needle. Sometimes they are very sharp and rough, and will injure your work by tearing the threads. In selecting a needle, be careful to get one very much finer nearer the hook than it is an inch farther up, else it will be impossible to keep the work even.

Chain stitch for a foundation should be done rather loosely, as working on it tightens it, and is apt to give the work a puckered appearance.

Crochet needles should be kept in a flannel case when not in use, also the slightest soil or rust should be rubbed away with fine sand paper.

NEW DESIGN.

Crochet Pattern No. 5.

1st Row.—Chain four stitches and join; three chain, turn, two doubles under four chain, one chain, one double under the four chain, two chain, two doubles separated by one, one double under the chain, four chain. Turn.

2d Row.—(*) Two doubles separated by one chain under two chain, two chain, two doubles separated by one chain under same two chain, four chain. Turn.

3d Row.—Two doubles separated by one chain under two chain, two chain, two doubles separated by one chain under two chain, four chain. Turn.

4th Row.—Two doubles separated by one

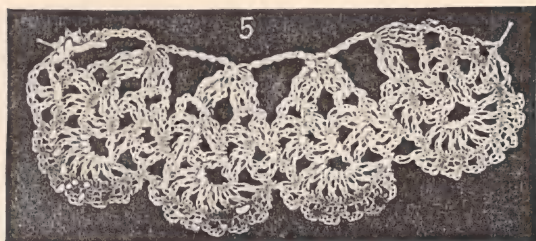
chain under two chain, two chain, two doubles separated by one chain under same two chain, eight doubles each separated by one chain under four chain at the turn of second row, one single under four chain at the turn of first row. Turn.

5th Row.—(*) One single under one chain, three chain, one single under same chain, repeat from last (*). Six turns more, two chain, (*), two doubles separated by one chain under two chain of last row, two chain, repeat from (*) once in same two chain, four chain. Turn.

6th Row.—Two doubles separated under two chain of last row, two chain, two doubles separated by one chain under same two

chain, four chain, turn, and repeat from (*) at the beginning.

For the heading: (*) Three long trebles under four chain, keep the top loop on the hook, three long trebles under next four



chain, keep the top loop of each on the hook, draw thread through all the loops on the hook together, five chain, repeat from last (*).

Cross Treble Stitch.—Throw thread over the hook twice, insert the hook into a stitch, and draw the thread through. You will now have four stitches on your hook; throw thread over, draw through two, thread over again and insert hook into second foundation stitch from where it was last put through, draw thread through again as before; you will now have five stitches on the hook. Thread over again, draw through two, thread over, draw through two more, thread over again and draw through two, again thread over and draw through the last two.

Make one chain, thread over, pass hook through the two stitches indicated, (see cut); draw thread through, you will now have three stitches on your hook, thread over and draw through two, over again and draw through last two.

PERPLEXITIES OF A YOUNG HOUSEKEEPER.—No. 1.

AUGUST FLOWER.

A FEW weeks ago there came to live near me a young and inexperienced housekeeper. As we were a little acquainted, she soon came to me for help. Her first difficulty was about cake making. Says she, "I have plenty of recipes, some tell the quantity of flour to use; some say flour to make as stiff as pound cake; some a stiff batter, and so on, but I don't know what they mean. One cake I get too dry, and the next one will fall and so be spoiled. How can I tell what is right?"

"Well, Jennie," said I, "I think I can help you so you can soon make nice cake. To begin with, cups vary in size; another thing is the quality of flour you use. I find by experience that two cups of high grade flour is sufficient to make a cake the recipe for which calls for two and one-half cups of common flour. And that reminds me I should advise to always buy high grade flour, it is the most satisfactory to use and is cheaper in the end, as it lasts longer. And in measuring half and fourth cups of anything, one is very apt to get too much or too little. When you get home, take two cups, fill each half full of water, then pour the water all in one cup,

and if you are not surprised to see how far you are from guessing right, it will be because you have guessed nearer right than most young cooks do.

"But about the cake question; I will give you some of my recipes to practice on first. Mix your cake according to directions. First measuring everything carefully, be sure you have not got too much flour—I always sift my flour just before using. When your cake is ready for the oven, take out a small spoonful, and bake it in a little tin, such as is used for cup cakes; if it is all right bake your large cake. If it is not right, add to the dough whatever you think is lacking, and try another little cake, and so on till it is right. If the cake is too dry, the addition of one tablespoonful of milk, well beaten into the dough, may make it all right. In experimenting this way you only lose a little of your cake, in the place of the whole, as you would if it was not right at first."

Said Jennie: "How am I to know if I get half or third of a cup of anything?"

"A good way," I replied, "is to take two cups and measure water till you know how

much you want, if you think you cannot remember at first, use a slip of paper that will reach down your cup one-half or two-thirds the depth, but you will soon remember."

"As baking day is to-morrow," asked Jennie, "what shall I try first?"

"A one egg cake," said I, "One cup of sugar, half a cup of butter, warmed till soft but not melted, the yolk of an egg, beat these together ten minutes; dissolve an even teaspoonful of soda in half a cup of new milk, add this; two cups of common flour, into which you have stirred two even teaspoonfuls of cream of tartar, beat five minutes; beat the white of the egg stiff and stir it lightly into your dough. Flavor it to suit yourself."

Said Jennie: "I am glad the recipe does not call for many eggs, as they are so high-priced now. But I wish I could make a frosting for it."

"So you can, my dear," I replied: "My rule for boiled frosting is two cups of sugar, half a cup of milk, butter size of a nutmeg, boil ten minutes, flavor with two or three drops of clove oil, beat the frosting a few minutes, spread on your cake while warm, and when the frosting is quite thin, as it hardens very fast. You will need but half of this amount for one cake."

Another call from Jennie: her trouble this time was not about cooking. She had spilled a bottle of red ink over her white rattan rocker; the ink had acted like a stain, and could not be washed out. I advised her to paint it a very dark olive green, and put a dark red felt tidy on the back, the tidy to have a pretty spray of flowers embroidered on it.

White and gold, gilded, bronzed and painted rattan chairs are at the present time more fashionable than rattan in the natural color.

Jewel Holder.

THIS is an article that is both useful and ornamental on the toilet table.

The materials needed to make it, are brass or annealed wire, size of a large knitting needle, candle-wick, shellac varnish, a shell, and red sealing wax dissolved in alcohol. The lower part of the holder is made to imitate coral; to do this, bend your wire in the proper shape, wind the candle-wick around it, cover it with a coat of shellac varnish, and before it is dry, take a darning needle and raise the covering in little rough



JEWEL HOLDER.

points, so it will look like coral; when it is dry varnish again, and when the last coat is dry, paint with the sealing wax and alcohol. It is not necessary to use the kind of shell here shown; there are many pretty flat shells that may be used. Even a clam shell may be used if nicely polished or painted on the outside. The coral may be covered with silver paint, or any of the bronze paints if you prefer them to the red coral.

SEND us the names of any of your friends who are interested in fancy work, and would be likely to subscribe for this Magazine. To such we will send a limited number of sample copies free.

ALL who have not the Premium List of INGALLS' HOME MAGAZINE, are requested to send 2-cent stamp for it. Get up a club and select a fine premium from it, to pay you for your trouble.

Decorative Embroidery & Painting.

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CONDUCTED BY LIDA AND M. J. CLARKSON.

KENSINGTON STITCH, OR NEEDLE PAINTING.—BIRDS AND PINE BRANCHES FOR DECORATIVE PAINTING, ETC.

LAST month we promised more explicit directions to beginners in embroidery, and we shall begin with that branch of needlework familiarly known as Kensington stitch, or needle painting, because it is best calculated to interest, as well as to cultivate the eye for harmony and color.

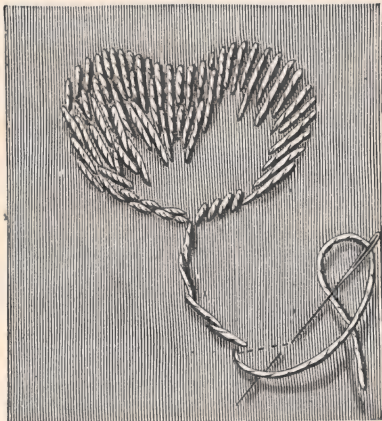
This stitch did not originate in the Kensington school, for it can be traced back for hundreds of years under various names, in fact it has assumed so many different titles that it is puzzling to know sometimes which is the most proper one. That it is a modification of stem stitch is however very evident, but as it is so well known now as Kensington stitch, we shall hold to that name in order to distinguish it from other kinds of embroidery.

It is simply back-stitching without regularity, except in the direction in which the stitch

The little illustration introduced here will give a better idea of our meaning than any mere verbal description.

The outer edge of a leaf or petal is first worked with alternating stitches, long and short, care being taken to follow the regular shape or slant of the form which is thus filled in. The second row of stitches now go in between the others (*see illustration*) still following the general shape of leaf or petal until it is completely filled in. At first it is advisable to work upward turning the work for each new line, and not trying to reverse the needle as a more experienced worker would do. The illustration shows an easy method for beginners, that is the edge of the petal is first worked in outline into which it is very easy to work the center afterward. The stitches should blend so neatly that no abrupt color will be apparent, that is, the shading should be uniform and in the right place as in the natural leaf or flower, in fact, the work should be smooth and continuous, without being stiff or mechanical, the most difficult point with the beginner. It will be well at first to practice the stitch alone until you become accustomed to it before trying to shade, or follow out a regular design in color. Any soft yarn or crewel will do for this first practice. Use short pieces of wool as it soon becomes frayed. Ordinary thread will do in order to get the stitch correctly.

Remember always that it is a simple back stitch, and this of itself requires but little skill. It is the blending of color which calls for study and careful attention and can be had only by observation and practice. This style of work has often been condemned as too frivolous for earnest workers, as it is pictorial and evidently sprang out of a desire to imitate painting with the needle, but as it serves its purpose admirably in many features of decorative work, it has met with



KENSINGTON STITCH.

is taken, long and short alternately, yet not terminating at the same line, which would give a stiffness and precision to the work which should be particularly avoided, as it destroys entirely the effect aimed at.

much favor, and we think deservedly so. In our next paper we shall try to show you how a design in color may be worked out, with further particulars necessary to its execution. The following extract from *The Ladies' Home Journal* of Philadelphia may give a clearer idea of the stitch in some points we may have overlooked:—

“The stitch should always be worked with the thread to the right of the needle. Knots must be avoided by running the outline back a few stitches; the stitch is worked away from you, and on the wrong side the appearance is that of a long back-stitch. Care is needed on three points; First: do not make the stitch very long, an eighth of an inch is generally long enough, and the shorter it is the more even the work is and the better it will look and wear. Secondly: do not make the stitch so tight as to draw the material, neither must it be loose enough to “pop up” away from the stuff. Third: fasten off (as you begin) by running the design for a few stitches in front of the next stitch to be taken.

“To give a serrated edge to leaves, the stitches are slightly more at an angle. It will take but little time to master this stitch, and to acquire sufficient skill for very good work, but it must be well mastered before another stitch is possible. The best materials for it are crewels and filoselle; both of these wash if properly handled, and the last may be so divided that the outline is the merest hair-line drawn on the fabric. In this case the finer the silk, the smaller and closer the stitches should be.

“The next stitch, called ‘long and short,’ and sometimes ‘half solid,’ is much more difficult, though it is only the development of the last, and used like it for outlining. It consists in taking first a long and then a short stitch at an angle with the outline, radiating from the center of a flower or the stalk end of a leaf or petal. Start from the narrowest part of the petal making a close, even line around the edge and a broken one on the inner side. Take care to make the long stitches at the widest part, of even length and equal distances apart. The chief difficulty will be to make the curves smooth and regular, and to make both sides of the leaf or petal, the left hand side being at first very troublesome; but practice makes perfect

in this, as in other things. You can study this stitch by trying it on bits of waste material, first learning to work one side, then the other, till you can make a perfect outline with all the stitches radiating from the center to the edge.

“Avoid long needlefuls, they are apt to pucker the work, and drawing them through too often frays silk and weakens crewel, making great waste in the end.

“The stitch is especially appropriate for thick crewel or heavy, loose strands of silk and filoselle. When worked on plush it is charming, as the stitches hold down the pile of the material at the edge of the flower, but allow it to rise in the center, thus producing a rich effect with comparatively little work.”

Here it will be seen that a distinction is made between the outline stitch and the long and short filling-in stitch. Many workers indeed outline several stitches in beginning until they reach the upper edge of a petal, then reverse the needle, run back several stitches, then turn and work up again, while others prefer to work the whole petal in the long and short stitch, back and forth, as already described.

Birds and Pine Branches.

THE design given this month is a very simple yet pretty one for either embroidery or painting.

For painting upon satin, felt, velvet, bolting cloth, or other material, either oil or water color may be used, oil being more suitable for the heavier fabrics as velvet, felt, etc.

To paint this design upon felt or velvet, draw or stamp the outlines, carefully having stretched the material upon your drawing board or frame. Thumb tacks will be found very useful for stretching either canvas or other fabric for decorative work. These are tacks with flat heads, which can be pressed in with the thumb, and very easily removed to be again used. They can be had of any dealer in art material generally costing about a shilling a dozen.

The following colors in oil will be necessary for the subject we have chosen for this month, “Birds and Pine Branches”;—white, chrome yellow, chrome orange, yellow ochre, burnt sienna, Antwerp blue, madder lake,

vermilion and ivory black. These are the only colors needed in painting the entire design.

The branches, stems, and cones are a grayish tone modified with brown; use for these white, black and burnt sienna, and in the darker touches add more burnt sienna and black, with a trifle Antwerp blue, white, a little black, yellow ochre and burnt sienna in the lighter parts. The paint should be laid on very generously where it represents the rough pine bark and cones. This can be done with the palette knife sometimes to

darkest accents use Antwerp blue, chrome yellow, a trifle vermilion and black, and in the lighter tints add more white and yellow. The birds are painted as follows: Breasts a golden yellow shaded to a rich brown; backs a warm lavender; tails green qualified with brown; heads a reddish brown. To paint the breasts, use chrome yellow and orange, shaded with burnt sienna and black. The male bird has added brilliancy by using a trifle vermilion in the highest lights. The backs are painted with white, Antwerp blue and madder lake; the tails with chrome yel-



BIRDS AND PINE BRANCHES.

better advantage than with the brush, but do not plaster the color as is sometimes done. Put it on in touches where it belongs, showing a rough surface because more natural and like the roughness it is intended to represent. Besides the gray-brown cones there are fresh green pine needles with delicate pink centers. These are painted with white, madder lake, a little vermilion and black. For the needles use Antwerp blue, chrome yellow and black, and vary the shade from a very dark to a very light green. In the

low, Antwerp blue and madder lake. For the heads use vermilion, burnt sienna and ivory black. A dark rich ground is the most attractive, if a heavy fabric is used.

To paint the design on bolting cloth or other thin material, if oil colors are used, you will require turpentine as a medium, and the paints should be thinned so as to resemble a dye. Tack your material over a soft pad either of cloth or blotting paper and you can manage your colors more readily. The same palette already given may be used, but the

colors are laid more delicately, and not so much attention given to details. This design makes a very pretty decoration for small plaques, wood panels, portfolio covers, gift cards, pine cushions, etc.

Some Notes on Needlework.

SOME of the prettiest d'oyleys I have seen of late for the dinner table were made of tussore silk, fringed or bordered with lace of exactly the same shade. Some bore the arms, initials, or merely the crest of the owners, worked in blue or white or red; others had an outline design of a Japanese and conventional type in blue silk, while some were painted, and others had drawn threads formed into a sort of basket-work design.

Those who desire great effect with little work should buy some yards of furniture lace, and embroider it with a few loose stitches in colored silks and gold thread. The pattern looks best outlined in gold—Japanese gold thread, which will not wear out—and the rest merely requires a few stitches in two shades of silk and wool. The novelty in this sort of work is, that some of the flowers in the patterns are padded with wool, and the wool or silk worked in embroidery stitches over the padding, which gives a wonderfully rich effect. In two shades of red or brown, these designs look well on mantlepieces and brackets, and round table cloths.

Some new nightgown cases are made of silk or woollen brocade to match the silk on the dressing-table, and the design in these are outlined with gold thread.

Novel chair-backs have alternate stripes of gimp worked in silks, and drab and olive damask linen, with the design of the damask outlined in silks; while other drab linen has alternate stripes of wool and tinsel gimp. In all this style of outlining, where the material can be complete in itself, as much or as little needlework as the worker pleases can be done.

The old-fashioned slippers, worked in wool and silk on canvas, are coming in again, but they are improved upon in the designs. Tulips and other flowers are worked in embroidery stitch, the ground only in cross-stitch. Griffins and heraldic devices, as well as crests, are also placed on the front, while some of the ground-works are shot with

silver. Quite the newest have large pieces of plush tied on the canvas, forming part of the pattern.

It is often a most puzzling matter what fabric to get sufficiently wide to cover the table. A twenty-inch and thirty-six-inch check stuff is used for chair-backs, with floral sprays in outline in alternate squares. Jute is coming very much to the fore, and many new materials for curtains are made in jute. They are inexpensive and durable, as are the new fancy Madras muslins in all colors.

Our needlework is improving, for we are content to give more time to it, and the result repays the worker. I have just seen four cushions which, for artistic merit and perfection of work, would bear favorable comparison with many old pieces. The ground-work was Roman sheeting of a rich dark red hue, on which were orchids worked in fine filoselle, and so well shaded they appeared to be painted. Set patterns in art colorings find favor, and these are worked in loose stitches with an outlining cord. Arrasene is beginning to be much used for chair-backs, intermixed with an appliqué of satin and velvet, and some silk embroidery.

The Sister Ann chair-backs are new. They are linen, with female figures in mediæval dress carried out in silks. There is far more work in them, though they are not really more effective, than the painted figures cut out and pasted on dark linen, and the dress sewn over the painting in the proper materials. Strips of cord, outlined lace, and of linen worked in Arabian embroidery, viz., with white and one colored cotton embroidered and outlined, are novel and pretty. The design is often carried out with some six or seven threads of the cottons caught down at intervals. Very often the pattern is printed in a solid color on the white or *écru* linen, and then worked in silks, with only a few stitches here and there. The patterns in some of the new chair-backs are thrown out to better advantage with a ground-work of blue darning. Squares of guipure are let into other linen ones, and the squares, as well as the rest of the border, worked in silks. The very commonest woven lace chair-backs can be made beautiful by working the design slightly in silks.

Very pretty bed-quilts may be made in the

following manner: Ordinary flannel is used alternating with stripes of plush or flannel. It will not be expensive, as the flannel can be had at a very reasonable cost, and the plush can be cut to form two strips. A bold design of leaves and crimson poppies is traced on the flannel and worked in crewels, either in outline or crewel stitch. Where the flannel joins the plush, a large double herring bone, or a feather-stitch is worked in one of the crimson or green shades. If appliqué is

preferred, then a bold design of leaves can be traced upon crimson, or olive green velveteen, outlined in chain stitch and the edges cut away. Tendrils are worked in arrasene beyond the appliqué. Plain satin sheeting with a plush or velveteen border makes also a very effective quilt, or sofa afghan. One corner may be turned back and embroidered or painted with a spray of flowers, or may have a handsome embroidered monogram as suits the fancy.

HOW TO BEAUTIFY THE COTTAGE HOME.

ANNIE HELEN QUILL.

THERE is an old saying, that "if you wish, and wish, and wish, you will get your wish." I think, however, that the author of that saying is mistaken, for when I was married (and a long time after), I did "wish, and wish, and wish," but I did not get my wish. Wishing, however, set me to thinking, and thinking set me to doing, and the result is beautiful indeed.

A friend and myself were walking through the village one day, when we noticed a man breaking up an old child's crib.

"Oh!" cried my friend, "I wish he would not break that crib, I would so much like to have it."

"Why Nelly!" I exclaimed, "what do you want with a child's crib?"

"Oh, I can make so many beautiful things from that old crib, why the rungs are worth their weight in gold."

We bought the old crib and "divided up," and Nelly gave me just one week to make something from my share.

I had it carted home, and then I went to work. I took it all apart, and then I looked around for, and found, just what I wanted, a board twelve feet long. This I had cut in three pieces, four feet long; a carpenter planed the pieces down, until they were little more than half an inch in thickness. He also bored holes in the four corners of each board about one inch from the end and sides; into these holes I put the rungs that I had taken from the crib. I had washed all the old furniture stain from them in strong lye.

When I had it all fixed to suit me, I sent for the carpenter, and he put it up over the mantle.

Now came my hardest work. I got half a pint of cherry stain and half a pint of varnish, and went to work. I gave it three good coats of the stain, then a coat of varnish, and you can't imagine anything prettier than my "cottage mantle." I will also tell you how I made a *lovely* music rack, and what Nelly did with her share of the old crib. My share of which cost me twenty-five cents, the carpenter charged me fifty cents, (the poor man was out of work or would doubtless have asked more), the stain and varnish cost me fifty cents. I had a lot of the crib and stain left.

Nelly's share of the crib was four corner posts. She sent for a carpenter and told him to join two posts together with strips of pine two inches wide, and seventeen inches long. One strip four inches from the top of the posts and the other twelve inches from the foot. The exact measurement between these two strips was twenty-four inches. She had him do the same with the other two posts, and then join them together with a pair of hinges. Sometime before, Nelly had painted four panels — the four seasons. These panels were painted on canvas, and mounted on stretchers 16 x 24 inches in size. She fitted the stretchers into the frames and then glued a border of *lincrusta walton* all round each panel. She gilded the posts and bronzed the *lincrusta*, and a more truly beautiful screen

than Nelly's cannot be found. The total cost (for this lovely, two-fold screen) was:

Carpenter's work,	50 cents.
Four posts of crib,	25 cents.
Gold and bronze paint, . . .	25 cents.

Nelly had bought the lincrusta for another purpose, sometime before.

A very beautiful music rack may be made from a common towel rack, such as come with cheap pine chamber sets, and a market basket, such as your butcher uses to bring your meat. From the towel rack remove the two top rungs and the one next these, leaving only the bottom one. Gild all that is left

of the rack a bright gold color. Line the basket with white cashmere or flannel; all round the basket have a valance of pale blue felt, which will completely hide it. Scallop the bottom edge prettily, and on each point sew a small gold plush ball. All over mine are embroidered daisies, scattered and not bunched, but just thrown all over the valance. Now get some fine brass chain (ribbon will do), and hang the basket from the standards of the rack, two chains at each end. These chains I gild. The music can be laid in the basket or hung on the rail at the bottom of the rack.

MUSLIN PAINTING IN WATER COLORS.

PAINTING on muslin is much used for ornamenting fans, screens, chair-backs, aprons and dresses, and in imitation of the Chinese opaque painting on rice papers and other thin materials. The work is executed with water colors upon Swiss muslin, and is not difficult, but it requires to be done accurately, as the color escaping from the lines inclosing it cannot be taken out from so transparent a material without showing.

Select a good fine textured muslin, and if both sides are to be painted, as in a fire-screen, stretch it in an open frame made with strong wire. Trace the outline of the design upon cartridge paper, lay the frame down upon it, and carefully trace it on the muslin with an HB pencil. Should the design only require to be painted on one side of the muslin, pin the muslin out upon a board, trace the design through from underneath as before, then lay a clean sheet of white paper between the board and the painting, and fasten the muslin down securely with drawing pins. The muslin being ready, paint over all the design with a coat of Chinese white to render it opaque, mix the Chinese white with a few drops of water-color megilp, and work the mixture about upon the palette until it is free from lumps, and is not too liquid and quite smooth; lay it carefully on with a sable brush, and see that it never runs beyond the outlines; leave the coat to dry when the muslin is stretched in a frame without touching, but when it is stretched on a board, unpin it from the board, and hold it stretched in the hands, until it is nearly dry, when it may be

returned to its proper position. The laying on of the white is the great secret in muslin painting, and can only be learned by practice; if it is too liquid, it will run over the outline and spoil the work; if it is too dry, every brush mark will show; and if it is lumpy and full of spots, the rest of the painting will look coarse; and as no mistakes made in laying on the ground color can be altered by the succeeding work, it is extremely important that this should be well done. When the white is dry, paint in the design with ordinary water colors, mixing them with Chinese white if necessary, but keeping to their natural tones as far as possible. When copying a Chinese group of figures and flowers, mix white with all the colors, in order to attain the peculiar opaque look of those designs, but when painting an ordinary group of flowers, color them naturally, and only use the white as a ground for fine stems and tendrils, and for the high lights of the painting. As the work is done upon a prepared surface, the shading and the coloring must be put on without much retouching or stippling, but just in broad masses; any movement that works up the white ground will destroy the tone of the color laid over it. When both sides of the muslin are to be painted upon, a ground color of white is laid on upon both sides before any coloring is commenced, and then the rest of the work is proceeded with as described. For subjects, most of the numerous Chinese and Japanese designs are suitable, or the simple single flowers and groups of flowers painted upon Christmas cards.



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CONDUCTED BY LIDA AND M. J. CLARKSON.

CHAIRS AND CUSHIONS.

THE proper stuffing and covering of furniture is generally considered as belonging to the province of the upholsterer but even feminine hands have attained to the perfection of the trade sometimes by dint of perseverance and practice.

The wicker chairs, now so fashionable, really need cushions and head-rests to make them either pretty or comfortable.

These cushions require first a covering of strong ticking, or unbleached muslin, then an outer one of silk, cretonne or chintz. With a slip cover however this outer case is unnecessary. A few hints to the inexperienced may not come amiss. You will need a couple of the upholsterer's long needles, one straight and one curved; that is if you are to do an elaborate piece of work, such as the covering of a chair or sofa.

For the cushions cut first a paper pattern, one for the back and one for the seat, then from this pattern cut the upper and under parts of each cushion, allowing about an inch and a half all round to be taken up in stuffing. Tear off next an inch and a half strip for the sides or border lengthwise of the material, but do not use the selvedge as it might draw in making up.

Sew the seam *firmly* to the upper and under sides of cushion to prevent the stuffing from coming through. As the sewing for a curved back especially requires skill, a few hints will not be out of place. Two things have to be guarded against, corners out of square and a puckered border.

Some upholsterers in the seat cushion make sure of the first by fastening the angles as well as the center of the back, and in some instances the leg-hollows and backs, before beginning the sides, a plan which will commend itself to all workers. The border can only be kept flat with care, as rounded edges stretch more readily than straight ones; it is best in sewing to hold the side of the cushion

towards the chest, pinning the work to the dress front in order that the fabric may pull evenly. Lastly let the stitches be nearly upright, and work back over several at each fresh needleful. Leave on the underside of the back an opening large enough to admit the hand in stuffing. Excelsior, cotton wool and horse hair are used for this purpose, but wool mixed with horse hair is best, being more elastic and taking a better shape.

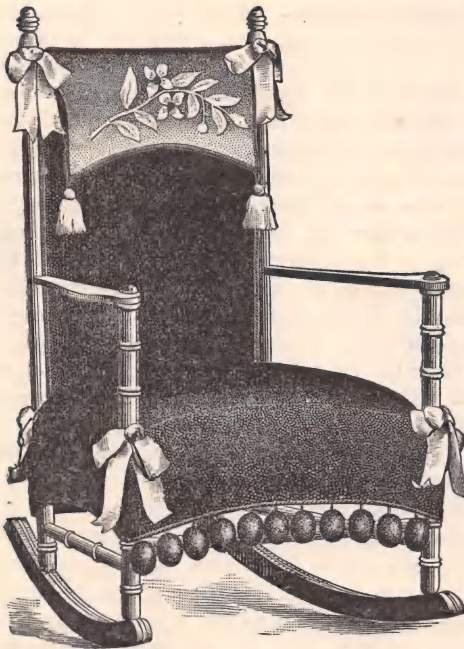
Inexperienced workers always stuff too loosely; the cushion to keep firm requires not filling alone, but absolute cramming, and as to the corners they must be squeezed again and again before sufficiently firm to keep their shape any length of time, as you may have often noticed when filling pin cushions. The flabbiness of bad stuffing not only looks unsightly but also spoils the covering material. The filling, being well distributed in the cushion, is regulated and pushed up by the long needle and the opening at the back neatly sewed up.

For the tying, mark the spaces first in red or white chalk, beginning with four or so, for the front of the seat, continuing with three and four alternately to the end, letting each mark come exactly between two in the preceding line. Thread the long needle with stout twine and start it up through a chalk mark to the right side leaving an end on the wrong side, and thread a button, a mould covered with the material is best. Now return the needle to the wrong side, clip the twine and secure both ends with a firm knot, drawing just as tightly as possible. This is the important feature of the work, for unless drawn very tightly the weight of the stuffing will cause the twine to relax and in a little while the cushion will look scarcely dented. To obtain a more equal pressure put in all the ties before fastening any, and while tying keep the edges full as they are apt to flatten.

Over-cases or slips in silk, twill, cretonne,

etc., should be stitched and overcast. One side of the bordering may be left unstitched and afterward felled down or finished off for buttoning like a pillow case. A cord completes the whole, the putting on of which is the most awkward and tedious part of the work. Here the curved needle will come into use, the convenience of which will be readily seen.

Back and side cushions and elbow pads require no inter-border and the depth of stuffing is a matter of individual taste. The back and side cushions should have tapes or ribbons sewn all around, and tied to the wicker rounds three or four inches apart. Straight



UPHOLSTERED CHAIR.

back chairs may be fitted with two long square pillows, one for the back, the other for the seat, or may have a single shallow cushion stuffed or wadded and adorned by strips of needle work or fancy stitches. The lower part is left loose, and is edged with fringe or ornaments, while a cord or fancy galloon edges the other sides. The cushion is fastened to the chair by straps passed through the cane, or by tapes or ribbons, one at the top, another at the end, and a third in the center or bend.

Our illustration this month shows how a very homely, and even a worn chair may become not only a comfortable, but an ornamental piece of furniture. The back and seat are neatly upholstered, in this instance with furniture plush, but a cheaper fabric will answer, only let it be strong, as the work of covering is too laborious to be wasted on poor material that will not stand wear. The frame work of the chair may be neatly painted or ebonized. The coach black which can be had at any carriage factory is the best for the latter purpose and gives a highly polished surface.

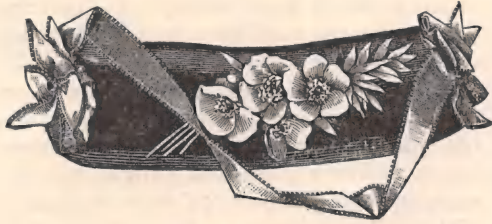
Some prefer to paint the wood in some bright color using coach or enamel paint, as a blue with blue or deep gold for the covering. Ebony however looks well with almost any color and the rounds or raised work can be gilded with good effect. For a fancy chair white enamel paint with pale blue or delicate upholstery is pretty, but only a slender, delicate chair should be so decorated, as it is more ornamental than useful. The ribbon bows may be added or not as suits the fancy. For a chair in constant use they are best omitted as they become soiled and rumpled, giving an untidy look to a room. The head rest is simply a *sachet*. This is made of thin muslin or cheese cloth covered with surah silk, satin, or pongee, and lined either with layers of wadding or a flat cushion of down or feathers may be inserted between the covers. Between the layers of wadding sprinkle *sachet* powder, or if down or feathers are used sprinkle inside. Fasten the sachet with small safety pins on the underside to the upholstered back of chair. The ornaments for front of seat can be had in a variety of shapes and sizes, and are furnished by the supply department of this Magazine, J. F. INGALLS, Publisher, Lynn, Mass.

Some of the more expensive rattan chairs are made comfortable by a long head rest or slumber roll alone, without additional cushions. We show a very pretty one in our illustration decorated as follows: The embroidery is upon moss-green plush, the green leaves being left the natural color of the plush and simply veined and outlined with filoselle. The flowers are white shaded with a pale green, ivory white embroidery silk being used with pure white, for the lights. The centers are greens shaded with the same

color. This design may be all outlined with gold thread if desired. Use a thread which will not tarnish, couching it down with fine gold silk.

In couching, an embroidery frame is always necessary, as the material should be stretched tightly or it cannot be worked nicely or without drawing.

There is still another way of making a head rest or chair pillow; that is by allowing the



SLUMBER ROLL.

covering about seven inches longer at each end than the cushion and tying these loose ends with ribbons, or a cord with tassels or balls. The frills at the end, which are formed in this way, may be lined with a contrasting color of satin, making a pretty finish.

If readers know of anything novel and attractive in the way of cushions, or in fact any pretty household decoration, we would like to hear from them.

Window Decorations.

WE were shown the other day a charming window decoration very easy to make, which we will now communicate to our readers. A stretcher must be made of the exact size of the window to be decorated, as light as possible, but sufficiently strong not to be put out of shape by stretching the stuff on it. A fine, good muslin, of very regular tissue, should then be chosen and stretched on the boards by means of tacks, in the same way that canvases to be painted are spread upon stretchers. The muslin must be nailed, first in the middle of one side, then of the other, then in the middle of the extremities, care being taken to keep it well stretched. Nails are then placed at the angles, as many as are necessary to prevent the muslin having the least fold. It is most important to only use a muslin of very good quality, for cheap muslins stretch very badly, and the

irregularity of blue tissue gives them a very unpleasant appearance. When this first operation is finished, one of the beautiful flowered furniture chintzes, the designs of which are so rich and varied, must be used. The chintz should not be too thick and its essential condition is that the design should be clear and very transparent. All the designs likely to furnish a pretty decoration should be cut out and gradually placed (without being fixed) on the muslin, which is placed horizontally. When the arrangement of the pieces appears satisfactory, they are held in place by means of two pins stuck in each piece; these pins being simply stuck through the muslin and pieces cut out in a vertical direction. When this is done, the pieces cut out are taken, one after the other, the backs covered with starch paste, and pasted on the muslin in the desired places, care being taken that they make no fold—an inconvenience that may be avoided by dividing the pieces in smaller parts. For instance, if a branch of roses has to be gummed on, it can be divided, for convenience' sake, into two or three pieces. To avoid the risk of unstretching the muslin by pressing too heavily the pieces to be gummed on, a length of cardboard must be held under the place being pasted. Starch paste should be used in sufficiently thin layers not to soak through the muslin.

When the chintz is all gummed on, the work is left to dry, and in order to increase the transparency of the muslin, and of the pieces cut out, the whole is varnished with white varnish, by means of a flat brush. Care must be taken not to overload the brush with varnish, and to lay it on very evenly. The varnish gives the muslin the transparency of gauze. The specimen of this work that we saw was on gauze, but the lady who did it encountered great difficulties by employing such a light fabric, and prefers to use varnished muslin for other similar decorations. When it is all finished, the stretcher is fixed to the window by means of four little hooks, which admit of its being taken away and replaced with the greatest facility.

Decorative Hints.

A VERY pretty bureau scarf of cream momie linen has an insertion of coarse-mesh linen, darned with pale blue, upon which is em-

broidered a design of lotus blossoms and gold-colored olive branches. On either side of this insertion is a band of blue plush. The knotted fringe has bunches of olive and blue silk intermingled with it.

The present fancy for hem-stitched bed linen affords ample scope for a variety of pretty designs. The initials or monograms are embroidered in the centre directly above the hem.

Divans.

Handsome and comfortable divans can be easily made by covering small mattresses and laying one upon the other (two); other small mattresses are placed upright against the wall. For a low, easy lounge these are comfortable. A pretty rich-looking cretonne is effective as a covering. Printed Indian-looking cottons are now used for draping the walls of bed-rooms or boudoirs. The bed and toilet usually match, but the chairs or sofa do not. In some houses where this style of upholstery is popular there are two sets of hangings, etc., and when one is dirty or tired of, the other is substituted. Some pretty new satinets, rich in appearance and light in weight, are much used now for drapery and small tablecloths, etc. Small campstools, with cretonne or plush bags attached to them, are novel work receptacles. They are nailed to the stool, and do not prevent its folding up, so the whole thing can be carried about, and is most useful. The bag has a square base to fit the camp-stool, and is about sixteen inches high, with a draw-string within three inches of the top; it has no lining. These camp stool work bags vary somewhat in size according to the size of the stool, which is stretched out as if for sitting on, and then a piece of pretty cretonne is cut to the size, to form the base of the bag. Another piece, long enough to sew around the square base, with a very little fulness at

the corners, measuring from fifteen to eighteen inches deep, is then cut out and sewn on. A draw-string of ribbon, run in double two yards in length, is placed at about three inches from the top. The cretonne is turned over, so as to look neat inside the neck of the bag. This is all. The whole can be carried out in plush, with a piece of satin to line the neck, and draw-strings of satin ribbon. If the plush is eighteen inches wide (as the cheaper kind is) one and one-quarter yards would be sufficient for a small stool and a good-sized bag. The base need not be plush. These are most useful for holding wools and scraps, and would be acceptable presents for any one. The prettiest size is a camp-stool that is about sixteen inches in the wooden legs and ten inches square in the seat. There should be no back to it. The legs will have to be painted black, brown, or red; sometimes they are gilded. Tides for covering towel racks are generally of coarse linen, usually unbleached, with a deep border of Russian cross-stitch worked in red or navy blue (or both) ingrained thread. A length of Macramé is added, or a piece of coarse lace, worked over in red thread sewn on. I have seen this tidy in white Roman sheeting, with a deep border in two shades of gold knitting silk. A piece of tolerably coarse canvas is sewn on, and when the cross-stitch is done it is drawn away. The tidy is thrown over the towels, or fixed on an elastic, at the back of the rack.

AMONGST the pretty novelties for decorating are the hammered scroll plaques which have a rest at the back to support them. The brass tambourines are also very pretty. One twelve inches in diameter can be had for one dollar. There are also brass palettes for decorating, with plaque centers from four to eight inches in diameter, costing from eighty cents to one dollar.

TO KEEP LAMPS FROM SMOKING. — Soak the wicks before using in either strong vinegar or alum water; dry them thoroughly, and your lamp will give a clearer light and will not smoke or smell disagreeable.

To remove the stains of French shoe polish, either from woolen or cotton goods, wash the spot with tallow soap and let it stand an hour or so, then wash in clean water and afterward proceed as with any soiled article.



B — R —, LA., Oct. 17, 1887.

Dear Ladies,—Your writings have been such a pleasure to one in this southern State, that she cannot resist a strong temptation to thank you for them.

I am much interested in both drawing and painting, but know absolutely nothing of either, except the little I have learned from your excellent articles, as this place supports no art teacher. I have copied a moonlight scene from your directions which turned out real pretty, but I was not at all satisfied. I painted it on a little round bucket lid of white wood, which I dressed nicely.

I also painted two little brandy flasks, which are "mighty pretty." Upon one is a pond with white water lilies, the other has also a pond with a stork. We are often requested to draw in autograph albums, and we have gotten up some real pretty designs, and one request I have to make of you is to please tell me how designs for anniversary cards are executed—in black and white, or must they be colored; and also can you tell me where I would be likely to sell them. I have two large round pieces of soft white wood, and desire to dress them nicely, and paint upon one a blonde face and upon the other a brunette, and would like it if you would tell me how to mix, and what colors to use for the two.

I am afraid I am tiring your patience, but I am sure if you knew what a little corner of the world this place fills, and what a difficulty one has in getting information, you would forgive this intrusion.

A. M. P.

["A. M. P." will find her queries answered in our Query Department.]

BUFFALO, N. Y., Nov. 10, 1887.

Dear Misses Clarkson,—How can I thank you enough for all your kindness and patience with stupid me, in replying to my troublesome questions! You must think me very dull indeed to be so slow of comprehension, when it is all as plain to you as A, B, C. The fact is I am getting so discouraged I fear

I shall have to give up my painting, which is a trial to me, for I am very fond of it, and long to be able to make home beautiful in some of the charming ways you describe, but alas! my work is so inferior I have sense enough to see it without being told, and my object in writing now is just to ask you whether you think I had better try any longer at what seems the impossible. If I can't, I can't, and that's the end of it. I often think of an old maxim my mother used to repeat to us children when we were in doubt or perplexity of this kind:

"For every evil under the sun,
There's a remedy, or there is none;
If there is one, try and find it,
If there is none, never mind it."

Now perhaps for this evil of my ignorance and failure there is no remedy, and I should say good-bye to all my aspirations and heavenly dreams of art. Do you think so? Please advise me in the matter. I send you one of my daubs for criticism, and await your verdict with the trepidation of a prisoner at the bar.

Yours very truly,

EDNA.

[*Dear "Edna,"*—Do not be discouraged. We will offset your mother's maxim with a favorite one of our own:

"If you never try to do what you can't,
You'll never do what you can."

Paradoxical this may seem, but it is excellent advice, as we have often found. Your "daub" has one merit which we cannot praise too highly. It shows a painstaking attention to correct drawing and perspective. Your trouble evidently lies in the fact that you are timid and afraid to venture enough with your brush. Never mind if you do spoil a half dozen canvases before you get even one tolerably decent copy. In fact you can scrape your canvas down and try again until you do succeed. Another point, you are evidently using brushes too small for effective work, as also a blender. Throw these aside

and your work will not have the cat-licked appearance of which you once complained. Your coloring is a little crude, your foliage needing more reds and browns. Try a little vermilion and burnt sienna. You showed excellent judgment in selecting so simple a subject for these first attempts. So you see we have much encouragement to offer for even these first attempts. Persevere and you will never have cause to regret having done so.]

W — N, JEFF CO., KY., Dec. 11, 1887.

Dear Misses Clarkson, — I take advantage of the privilege you extend to your "large class," and send you my first sketch to ask you what is lacking in it. I made a sketch, but saw where I could improve the arrangement, and copied it. I did my best with it, but it seems to lack something. I can do nothing with our bread, as it is quite oily, and I shall have to get some baker's bread from town. I took drawing when I was a little tot, from an old lady who wore microscope lenses in her spectacle frames, and in trying to see all the things she did, I ruined my eyes and had to leave school, and come home and keep house. You are responsible for the revival of my enthusiasm, and I want to thank you for all the encouragement I found in your writing. Do you know I think anyone who can banish the glaring chromo and the barbarous copies of really good things, is a real heroine? The evangelists who create such sensations, should divide the laurels with those who make people purer and holier by bringing them in closer contact with Beauty. Well, you will think me a crank, but I feel that I know you quite well.

I have no ambition to be an artist, and court fame, but I do want to do a little more than mere decorative work. I want to learn to sketch bits of scenery that catch my fancy, and keep a folio of all my sketches. I have had my stubs over a month, and was afraid of them, but one day this week I could not keep from using them, and find them delightful to work with. I find I can sketch bare outlines so much better with them than with the pencil, and it is so easy, too. Why, I had no idea that I could draw from the natural flowers. Did I use the fixatif right? I suppose I should get an atomizer. I made my sauce on a manicure file, but it is only a substitute

till I go to town. You need not fear about giving me your opinion, for I am in earnest, and not easily discouraged. I had no intention of writing so much, but you must forgive me, for it's all your fault that I ever took to drawing again.

Most sincerely yours,

K. R. T.

[Dear Mrs. T., — We think your determination to fill your portfolio with your sketches a commendable one, and can promise that it will afford you much pleasure in time to come. Our criticism of your sketch must be brief, as it has come in at the eleventh hour, that is to say, just as we are sending MS. to press. It is not without merit, and shows a decided ability for drawing, but we are surprised that you should have chosen so difficult a subject. Had you been satisfied with something less elaborate, your success would have been greater. A chrysanthemum is not an easy flower to portray, especially for a beginning. The chief fault of your drawing, which will point out to you what is most needed in the way of improvement, is a want of vigor, from the fact that your scale of tone is not marked at all. Your flowers, in the words of a German critic, "*all want to have the same say*;" or in other words there is not the proper distribution of light and shade. In arranging your study, you evidently did not pay attention to this point. The contrasts of a picture are what make it agreeable. Yours is *flat* from lack of feature. Some of your flowers should have been thrown in shadow, or in half-tint, which would have given prominence to others, and would have balanced your sketch, and given to it the vigor which is wanting. Yes, you did well with the fixatif, which seems to have kept your drawing from rubbing off. Try next a large simple flower, or better still, some still-life subject, as a study of values.

By stubs we suppose you mean spills or stumps. Yes, these are useful, for in charcoal or crayon work, *outlining* should do little more than indicate the principal masses. More character would have been imparted to your work, however, by the use of the point for vigorous touches, giving more prominence to shadows and half-tones. We shall expect to see a marked improvement in your next sketch.



"A. M. P." To paint a blonde complexion you will require for the general tone for flesh, silver white, yellow ochre, vermillion, and madder lake, with a trifle raw umber, cobalt and ivory black. For the shadows, use white, yellow ochre, raw umber, and light red, toned with ivory black. In the deepest accents omit the light red and substitute burnt sienna. For the high lights use white, yellow ochre, vermillion, and the least trifle black. A little more madder lake will be needed for the lips and cheeks. This same scheme of color will answer for the brunette complexion, using however more burnt sienna and yellow ochre on the palette. Your query as to the painting of designs for cards, etc., is best answered by a letter from Prang & Co., publishers of fine chromos, cards, etc., published in *The Art Amateur* some time ago. As we have had a large number of inquiries as to this subject, we give the letter *verbatim*:

Concerning Card Designs.

SIR: Will you kindly inform me as to the manner of submitting designs for cards to Prang and other publishers? Should the cards be painted in oil or water-colors, and finished with lettering as they would appear when printed? On what kind of paper should the designs be made?

M. L. H., Rochester, N. Y.

In reply to this Prang & Co. write as follows:

"As far as we are concerned, we are always glad to have designs submitted to us with a view to purchase. Such should be sent at the artist's own risk and expense, and they will be returned on the same conditions if not suitable. A distinct statement of the price expected should accompany the designs, as we do not wish to fix the price ourselves. It is immaterial whether the designs are painted in oil or water-color, or on what material, provided the artist gives as good a representation of what he desires to see published as he can. The lettering, although desirable, is not of importance. We are principally anxious to receive novel compo-

sitions and ideas to fill the unceasing demand for new and attractive designs, and often an inferior painting will give us new suggestions. Still, we prefer to have the designs combine all necessary requirements of practical use, namely, novel and attractive composition, good drawing, clean and faultless painting and artistic arrangement of color; verses, if such are intended to accompany the design; exact size of the reproduction that is to be—in fact, a true representation of what the artist has in his mind as a publication. None of these features is absolutely necessary, but all are desirable, and multiply the chances of acceptance, as, often, designs are bought on account of single features in them, of course at a smaller price, than if the entire design with all its features could be used. So it is preferable to have designs for cards done in water-color instead of oil, but if the artist can command his brush better with oil than with water-color, we prefer the former."

The circular "To Artists" on the "Elements of Popularity in Christmas Cards," issued by Prang & Co., contains numerous suggestions of value to those who are in any way interested in card designing. A summary of it is appended:

"The elements of popularity in Christmas cards are precisely those that make songs, novels, and pictures popular.

"First: The human element. The vast mass of the population is reached through the heart—'one touch of nature makes the whole world kin.' The most universally popular picture through the ages has been the embodiment of a universal fact—motherhood as typified in the Madonna. In a similar way landscapes gain a double charm from the introduction of the human element, either by figures or it may be only by the curling smoke which indicates the hearth and home.

"Second: The element that appeals to memory. We see this in the popularity of floral cards. Every one has some association of joy or sorrow with the flowers. Pictures of child life appeal by memory and association to mature minds and recall its

joys and sorrows, fears and hopes. They have the human element also, and in sentiment are universally popular.

"Third: Seasonableness. An important element in the popularity of a card is its seasonableness. It should contain some allusion to the festivity of Christmastide or the Nativity itself. Apart from all Church symbolism and ecclesiasticism, the home customs and Church festivals should be borne in mind by designers. A home scene is more popular than an angelic one, and no card that represents mediæval or foreign subjects is liked in the United States.

"Fourth: Minor elements. In a popular card minor elements are contrasts of color, dramatic suggestions, details which appeal to religious sentiment, or political crises; but all of these must be subordinate to the primary human element.

"All of the above may be generalized by adding that works of art can be regarded from only four points of view: Subject, arrangement, color, drawing. In the popular liking subject is most important; to the artist it is least. Gallery exhibitions, stage presentations, gift cards, have proved by the market test of selling quality that what is known as the 'literary subject' is most popular — i. e., the picture which can be read, as it were; which tells a story. That fact determined it is only necessary for a card designer to find what stories are of most general interest. The most limited intelligence is familiar with home scenes of motherhood, infancy, and pathetic contrasts of age and youth. Love is a common, undying story, and it matters little whether it is suggested by cooing birds, or tender maids, or sheepish lovers. Religion is another story; the distinction being drawn that the sentiment of faith is common, universal, easily grasped and agreeable; while matters of doctrine and theology are wearisome and puzzling. Some subjects unite all these — e. g., a Madonna is motherhood, love and faith all in one. The subject is perennial. All pictures are enhanced in their agreeableness by the way they are handled. Color is the best understood. Women buy cards more than men, and women understand color from being accustomed from childhood to think about color in dress. A consistent scheme of color should prevail always in preference to bril-

liancy of color; and a bright scheme in preference to a dull. Arrangement or composition is understood only by a few. If it were better understood much more care would have to be taken with designs in this respect. Drawing — accurate drawing — is least understood in this country of the four divisions named. In France every one studies drawing, and it is not tolerated if at fault. In France, however, the subject is objectionable, because the sentiment is apt to be coarse and equivocal. We understand action, however, and that, as an element of drawing, therefore, should be carefully studied by designers, whether it is the action of motion or the action of repose — a bird flying or a child asleep. But all of these statements are applicable to the 'literary subject,' which can be said to be popular in just that degree to which the particular subject is intelligible to the masses of the people."

CAN you tell me how to remove tarnish from a brass plaque? It is yet plain as I have not painted it, because it had become so discolored. An answer will be appreciated greatly by

Your friend,

LOTTIE.

[TRY rubbing your plaque with powdered rotten stone and kerosene oil, then rub with whiting and polish with a soft oily cloth. Some of the plaques called brass are simply gilded, and it is important to distinguish between them as such treatment would ruin the last named articles. To restore these it will be necessary to wash in a weak solution of borax water, then rub with a soft flannel cloth, first warming the plaque.]

Our Customers.

THE name of every one that buys goods of us is entered in our registry books, and we consider you *each* and *all* our customers. We intend during the year to send a sample copy of this Magazine *free* to every one that bought goods of us during the year 1887. We hope you all will find so much in the Magazine to please and interest you, that we shall receive a year's subscription from every one that receives a sample copy. If you should get more than one copy, please hand the extra copy to some friend that is interested in fancy work. — PUBLISHER.



Ingalls' Home Magazine

— PUBLISHED MONTHLY BY —

J. F. INGALLS, - LYNN, MASS.

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LYNN, MASS., FEBRUARY, 1888.

Our January Number.

WE omitted to say in the December Magazine that the January number would not be issued until the middle of the month, consequently we got complaints from some of our subscribers before they had time to get the January number.

We intend to mail the Magazine each month from the first to the fifteenth. If your Magazine is delayed, wait until the very last of the month before you write and tell us that you have not received the Magazine for the present month. When the Magazine gets lost in the mail, we will send a duplicate copy, but be sure and give it time to reach you before you write.

WE inserted an advertisement in the January Magazine—the same advertisement is in this month—headed with an illustration of Ingalls' Waste Embroidery Silk. We make a special offer of the entire contents of that advertisement, also a year's subscription to INGALLS' HOME MAGAZINE, *all for \$2.00*. The first person that accepted this offer also requested us to send one of the five premiums

that we offer to each subscriber sending \$1.00 for a year's subscription. The total retail price of Ingalls' Waste Embroidery Silk and other articles in that advertisement amounts to \$1.77, and we thought we were making a very liberal offer to give all of this and a year's subscription to the Magazine for \$2.00, and to have a subscriber also request us to give them one of the five premiums, surprised us. We wish it understood that this special \$2.00 offer for materials and Magazine has nothing to do with the choice of the five premiums offered to subscribers that send \$1.00 for a year's subscription.

Ingalls' Home Magazine Free!

Do you want to get this Magazine *free* for a year? You can by sending us a club of only four yearly subscribers at \$1.00 each. Please *take notice* your subscription is not to be counted as one of the *four*—but you get us the club of four—send us the full address of each with the \$4.00 to pay for the subscriptions, and we will give you *free* a year's subscription for getting up the club of four. Each subscriber, also the one that gets up the club, has the choice of any one of the five premiums. Be sure to give your full address.

Stamping Patterns.

FOR want of room we give only a few pages of illustrations this month of Perforated Stamping Patterns. The alphabets that we illustrate this month are very nice and prices *very low*. We will furnish single letters of the large sham alphabet for 10 cents each. We do not sell single letters of the small alphabets. When you order any of the patterns that are illustrated in this Magazine, *be sure* to put the letter M before each number, so that the numbers will not get mixed with the numbers in our Catalogues.

Ingalls' Catalogues.

HAVE you got Ingalls' 1888 Catalogue of Stamping Patterns? Price, 10 cents. Ingalls' Big Catalogue, price, 25 cents. We will send you the 1888 Catalogue for 4 cents; the Big Catalogue for 10 cents.



A MOUNTAIN STREAM.

INGALLS' HOME MAGAZINE.

VOL. I.

LYNN, MASS., MARCH, 1888.

No. 5.

HOME EMPLOYMENT.

YOUNG people are often wishing for something to do at home, something to occupy their leisure hours with, that will have a lasting interest. Of course those who possess some talent which they desire to improve, never find time hanging heavily upon their hands. There is a never-ending pleasure in practicing new music, acquiring greater delicacy of touch, or stronger, deeper, richer tones in the voice. To see a new picture coming out from the canvas under the deft hand is unmixed delight. It absorbs the thoughts, and there is no moment in the day when the artist has not some vision of what she will accomplish in the future. The lover of fancy work, too, never wearies in making beautiful things, for there is always something new to exercise her taste and ingenuity upon.

There are those, however, who have none of these resources, and yet they long for some variety from the monotony of their every day work; something that they can think about, which will give freshness and rest to those hours that would otherwise be filled with the weariness of having nothing to do which had the charm of novelty. For such the following recommendation in *The American*, from the pen of a well-known writer, will suggest an occupation the value of which he has carefully explained.

"Young people who like neat and interesting work, may find it as follows: Take sheets of printing or cheap writing paper, and fold them so as to make leaves, let me say of 6x8 inches. Makes these into books of twelve leaves. Then cut out from newspapers, magazines or other publications, articles or paragraphs of all kinds, and assort them. Thus, the poems may be made into a collection. Paste them very neatly on only one side of the paper leaves, leaving a wide margin. When two or three hundred pages

are thus filled, they may be cheaply bound. If MS. poems, or comments, engravings, etc., are added to illustrate the poems, the value of the collection will be greatly increased. In like manner, humorous stories and anecdotes may be made up. A large collection may be sub-divided; that is to say, anecdotes relating to the law, may be put together to make one work, and the medical to form another. The recipes for cooking would be precious to any housekeeper. Anecdotes narrated of public characters would of themselves form very valuable books. Almost any collection of this kind would bring high prices at certain auctions, when sold in company with a certain kind of books.

"A cheap and practical way to make these collections, is to obtain some neatly bound, but useless book, in which the print does not take more room than can be covered by a clipping. If it is occasionally too large, the extra portion may be pasted over with a strip of white paper.

"It is very seldom that one ever sees a newspaper which cannot be made to yield extracts of value for such collections. And the one who cuts out a single anecdote can make it pay a large profit over the price of the paper. I am confident that I never open any newspaper whatever, in which I do not see something well worthy of cutting out, and which would certainly be worth more in a collection than the price of the publication.

"The making of these collections exerts an influence worth more than all the money they will sell for. It teaches the collector to *think*. It makes him consider the interest and value of thousands of items, to which he would not have otherwise given a thought. It induces him to search every journal thoroughly to find clippings of value. The newspaper, which he would once have thrown

aside as dull, becomes to him a gold-land to be hunted over for nuggets. There are weekly and Sunday papers which occasionally yield in a single number a score or two of pages to the shrewd collector. When a distinguished man dies, when some great event takes place, the public prints abound in incident or anecdote relative to him or to it, and these collected, become, after a few years,

very valuable. The mere reading and uniting them induces the collector to think more, and his memory retains more from the collection of the items than it would otherwise have done. Parents would do well to encourage this work in children, for they will at once observe how much it stimulates in them an interest in reading and culture."

—*Selected.*

TALKS ON FLOWERS.

J. B. KETCHUM.

AT this season of the year, when everything is bleak and dreary, how delightful it is to be the possessor of a window full of healthy growing plants; a pleasure within reach of the poor as well as the wealthy. To those who are fortunate enough to have a south window, the culture of house plants is comparatively easy, but to those who have only a north or northeast exposure, it becomes more a matter of study. To those having such a light, and desiring to cultivate house plants, I would say the petunia grows and blossoms beautifully. I would also recommend the fuchsia, begonias, callas, cannas and geraniums. For vines the most beautiful are ivy and smilax.

In passing through the avenues of our large cities, one admires the mass of bloom seen in almost every house, but it seems to be only the fashion, as there are women whose business it is to go from house to house, keeping these miniature gardens in order.

I was asked recently how to treat a heliotrope when the leaves blackened and fell off. I will give my treatment here, as perhaps it may be of interest: To a quart of water add five or six drops of ammonia, and give about two tablespoonfuls a week. The improvement in the plant will soon be noticed, in fact, a dose of this ammonia water will be beneficial to any plant, but care must be taken not to have it too strong, or to give it too often; two tablespoonfuls a week to each plant is sufficient, but above all wash the leaves of your plants. Give them a dip once a week, and they will repay you. Hold the earth in the pot firmly and immerse the plant in a tub of water. Of course there are some rough leaved plants whose leaves are injured

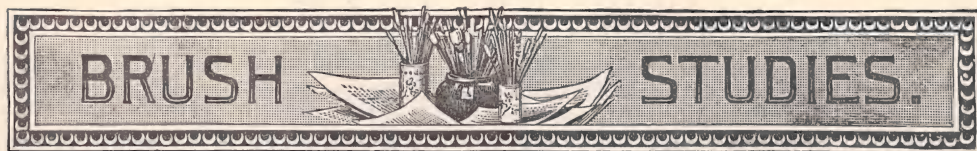
by the touch of water, such as geranias, gloxinia, and all varieties of begonia rex.

The *Floral Cabinet* says of this variety:

"If water is allowed to stand on the leaves of this plant they will turn brown, and shrivel at the edges, and continue eating towards the center until the whole leaf is destroyed. A well grown specimen of the begonia rex is truly magnificent, and well worthy to be called King, but we must take into consideration their native habits. They grow in the recesses of a tropical forest where the sun never enters, and where heat and humidity are twin sisters. Heat and moisture are indispensable to their native growth. Give them a good light, but no sunshine, and do not let the foliage come in contact with other plants, as the leaves are tender and easily scarred. Remove all dust from them with a soft feather duster, or better still guard against their becoming dusty, by removing to a closet, or another room while sweeping."

Premium Pansies — Seven Choice Varieties Given Away.

THIS collection comprises seven varieties of pansies, in seven separate packets: Snowy White, King of the Blacks, Dark Purple, Emperor William, Pure Yellow, Striped or Rainbow, and Quadricolor. It is a very choice collection, and will be sure to please all who love pansies. The price of these seven packages is 80 cents. We will send them *free* to any one sending \$1.00 for a year's subscription to this Magazine, providing you prefer them to one of the five premiums that we offer in another part of this Magazine. J. F. INGALLS, Lynn, Mass.



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CONDUCTED BY LIDA AND M. J. CLARKSON.

A FRUIT STUDY.—APPLE BRANCH.—LANDSCAPE PAINTING (Continued).

NOW that tapestry painting is so popular, there is a decided tendency to follow in its wake with subjects of a similar character or style of work, even when oil colors are used. There is a call therefore, for bold and showy designs, either upon canvas or some coarse fabric adapted to this free method of painting. Thus, even burlaps, coarse matting or Holland, have been much used of late for screens, dados, etc. A very good quality of burlaps can be had at the art stores for fifteen to twenty cents per yard, which answers very well for large screens or hangings, and can be used with good effect as a ground for the design of *Apple Branch* given this month.

Fruit painting seems to grow in favor each year, and certainly nothing could be in better taste for dining room decoration than subjects of this kind. We are glad of something to take the place of the dead game, poor slaughtered birds and rabbits, which have so long adorned (?) our walls, very fitting subjects no doubt for the club room of a game society. To us, there is always something painful and depressing in the sight of poor bunny hanging head downward, or the pretty quail or pheasant deprived of its life and happiness, and we know that there are many to whom anything suggestive of death or suffering is especially obnoxious, particularly in a room set apart for good cheer and social enjoyment. This may seem to some weakly sentiment, but we cannot but express a preference for fruit pieces, still-life subjects, or representation of living things rather than the semblance of death. To us the fact that man is endowed with a physical nature which requires the slaughter of the innocents for the gratification of appetite, is in itself disagreeable enough, without being constantly reminded of it by the very pictures on our walls. For this reason we have never yet been able to call up the ghost of a desire to transfer such subjects to canvas. But all

this is a digression from which we gladly return to our *Apple Branch*, which we trust will please those who take either view of this question.

The background for this design, when painted upon burlaps, should be laid in, at first using plenty of paint and large sky brushes. A light gray, with touches of green, suggesting foliage, is a good ground for this subject. The upper part of panel may be made to give somewhat the effect of a clouded sky, while the lower portion may carry out the idea of an old stone wall over which the branch hangs. Not that the wall is to be painted with any degree of regularity or finish, but only suggested by touches of brown and dull green, with occasional markings and spots.

This ground will require silver white, raw umber, yellow ochre, light red, terre vert, a little permanent blue, and ivory black. For this work in imitation of tapestry painting, the oil colors are thinned with turpentine, and laid on flatly. Of course it is presumed that you have first sketched in your design before beginning the painting of the background.

A stick of soft willow charcoal is best for drawing the outlines, then with a pointed brush retrace them all with burnt sienna and turpentine, and you may then proceed with the painting.

To represent the spherical shapes of the apples will doubtless puzzle the novice, but this is had by a careful study of the lights, and by giving the sharp touch of high light its true position. The modeling of form is, we know, a difficult matter to the inexperienced, who are almost always prone to believe it is done by some special touch of the brush, or trick of coloring, rather than by an intelligent understanding of drawing, with its correct disposition of light and shade. After laying in the ground, begin with the

fruit, using for the local color vermilion into which paint the middle tints and shades, using a little light red and burnt sienna for the half tints, and for the deepest accents raw umber, a trifle bone brown, and black. After

low ochre, and madder lake for the general tone, using in the lights white, light cadmium and madder lake.

For the green leaves you will need the light, medium and dark shades of zinnober green, toned with yellow ochre and Vandyke brown. The branches and stems have a rough and gnarled appearance, a feature which adds not a little to the beauty of the subject; and here, too, emphasis must be given to the lights and shadows, the forms of the branches and knotty projections being indicated in this way.

White, black, burnt sienna and raw umber are needed for the deeper tones, adding more white in the lighter accents, and in some of the brightest touches pure white alone. Use large flat bristle brushes for the general work, with medium, flat sables for details and finishing. This is a very attractive subject for a hard wood panel, omitting the back-ground, and letting the grained surface serve instead. We shall give soon, by special request, as companion design, an orange branch with fruit and blossoms.

These subjects make very handsome screen or panel designs for the dining room, as they are rich and warm in coloring, and graceful in arrangement.

The landscape study we give this month for your careful attention and analysis, is the most difficult of any yet presented, and in order to do justice to it, will call into requisition all the knowledge you have gained by your previous study. We can imagine that the more timid will shrink from the attempt to portray water in motion as shown in this mountain

stream (*see frontispiece*). And yet this subject is treated in so simple a manner, as will encourage you, we trust, to make at least the effort to copy it, for nothing is so fascinating to the lover of landscape as a subject of this kind.



STUDY OF APPLE BRANCH.

this is dry, greater depth and brilliancy of color may be given by going over with madder lake thinned with oil.

This palette is for the red apples; there are others showing a light yellowish cheek, which will require silver white, light cadmium, yel-

We shall hope that you will appreciate the spirit and beauty of Nature as here presented, and so make an attractive copy of it. In such a spot as this the dampness and moisture in the air give a richness to the vegetation which contrasts very beautifully with the cooler tone of the rocks and banks of the stream.

The scheme of color is as follows:—The distant trees are a dull gray green, those nearer being more distinct and richer in color. Observe the two large tree trunks in the middle distance, a prominent feature, giving vigor to the sketch. These catch the light in certain parts, as does also the fallen tree in the foreground. The banks are covered with grass, showing the earth above the rocks at the water's edge. The sky seen dimly through the distant foliage is a misty, bluish gray. The stream partakes a little of the rich green of the banks, but in a more subdued manner, and there is a succession of sparkling lights caused by numerous little cascades dashing into foam over the rocky bed.

This picture may be enlarged to make a large panel, and a very charming one if well painted. The sketch should be carefully made, for this is "half the battle," and is worth taking great pains to do well. Commence with the mass of foliage, the prominent tree trunks, and fir trees, then the bank, the dark points of rock in the stream, the water itself with the large boulders in the immediate foreground. It is quite necessary to get the correct form and position of the different objects, which will help you very much in painting them. To paint this subject you will begin with the sky, for which you will need silver white, cobalt, madder lake, a little yellow ochre and ivory black. Treat this part of your picture broadly, without any regard to detail, as it is very vague, no clouds being discernible, just the misty bluish gray seen through the distant trees. The distant foliage partakes of this same tone, as distance always does more or less of the sky tint, modified, of course, by certain conditions. Paint this with yellow ochre, white, madder lake, raw umber, a little cobalt and black, adding burnt sienna in the shadows. The tree trunks will require white, madder lake, raw umber and black, with burnt sienna and bone brown in the shadows. For the green bank use yellow ochre, light

red, deep zinnober green, burnt sienna and black, and for the lights, light zinnober green, yellow ochre and white, with a trifle ivory black. The ground showing under the bank may be painted with white, a little yellow ochre, raw umber, madder lake, burnt sienna and black, adding bone brown and black in the shadows. For the fir trees use terre vert, yellow ochre, bone brown, white and black, and in the lighter accents a trifle light zinnober green, yellow ochre, vermilion and black. For the trunks, light red, yellow ochre, burnt sienna and black. The more distant rocks are painted with white, raw umber, madder lake and cobalt, toned with a trifle black. Those in the foreground will need madder lake, burnt sienna, madder brown and black, with white, yellow ochre, a little raw umber and light red in the lights. The bright patches of moss are painted with Indian yellow, or cadmium and Vandyke brown, or brown madder. For the fallen tree trunk, yellow ochre, vermilion, burnt sienna, bone brown and black, will be needed for the general tone, with white and madder lake in the lights. The water is painted with white, cobalt, yellow ochre and black, adding raw umber and bone brown in the deepest tones. The crisp lights where the water is broken into foam are given with white, yellow ochre, and the least trifle black, some of the brightest lights with pure white. Be careful that each light has its proper form, for this it is which gives the crispness and brilliancy of running water. Having determined upon the form, apply the color generously, taking a good quantity on the brush point, apply with a quick, firm touch, without disturbing the under color, or working over, as sharpness of touch is here very necessary. Some practice will be necessary, doubtless, before you can hope to obtain the vivid lights and sparkling touches needed; and in order to do this the brush should be supplied, constantly and liberally, with fresh paint. Perhaps of all the difficulties in landscape painting, this may prove the most formidable, the forms of the lights being so indefinite, and yet of so great importance in obtaining the right effects; but we shall hope that by patient study and diligent work you will surmount them all, so that the very difficulties will prove a help to you in the end.

Brush Notes.

(Selections from the writings of EDWARD ARMITAGE, R.A.)

ECCENTRICITY is too often mistaken for genius, and coarseness for power.

As to brushes, their size, etc. This depends very much on the taste and habits of the worker. Every one is perfectly right to use the tools which he finds the most convenient, only let them be good of their kind, and always kept in working order.

THE first quality in the pictorial rendering of a subject must be truth; the second, novelty and originality; and the third, feeling or poetry. Where these three qualities are combined in a picture, it will more than hold its own in the eyes of competent judges against works far more brilliantly executed.

As to the various oils and mediums, "What is one man's meat is another's poison," and I even go farther and say, that the same man at one period of his career will swear by some compound which a few years afterward he will regard with special aversion. The only advice I give to young artists, is to use the simplest materials they can, both for mediums and colors; and I may add, the better the colorist, the simpler his palette generally is.

It appears to me that many a student is kept back, or discouraged, because his palette is in a hopeless mess; his brushes are like old birch brooms, and his canvas is slippery and greasy. Now, if you were learning to write, instead of learning to paint, you would not provide yourself with stumpy, worn out

pens, bad ink, and cartridge paper. You would get fairly good pens and ink, and white foolscap, so as to give yourself a chance. Not that you should be *fastidious* about the choice of your materials. This is as bad as being too careless. You only should not multiply your difficulties unnecessarily by using bad materials.

DRAWING is the backbone of all great work. It often happens, however, that as soon as a student gets a palette on his thumb, he considers himself completely emancipated from all the trammels of correct drawing, and after sketching with a few hasty strokes of charcoal, or chalk, he smears on his color at once. I have seen some who would not condescend to make any preliminary outline at all, but went in for drawing with the brush. I can quite understand that when you first begin painting, the novelty of the material and the difficulties of color should prevent your drawing with the same precision as you would with charcoal; but when these difficulties are overcome, you should endeavor to return to your former precision. It is very difficult, when once a slovenly habit of drawing is contracted, to return to accuracy; but nevertheless it is possible. The fact is, that an artist, to excel as a draughtsman, should consider himself a student for life. The school of painting ought to be the school of drawing in color, and no student ought to be allowed to color a badly drawn sketch; and to give instruction in color when there is no drawing, is like trying to furnish a house before the walls are built.

A HANDSOME bureau set, scarf, cushion and small mats for the box covers, or brackets, is made of garnet or olive felt. The scarf is covered with large moons in groups of two or three, outlined in Kensington stitch and filled in with the same or in half polka. Each one of the three should be of a different color, and a silver dollar will serve for the model of size and shape. Any number of shades may be introduced, and the pattern will furnish an excellent way of using up odds and ends of filoselle. The

ends of the scarf should be finished with a handsome fringe, carrying out the colors of the embroidery united with that of the fall. The square cushion and the mats are covered with single moons, and trimmed with the fringe.

PILLOW SHAMS of colored satin, edged with lace, have small square centers of lace and insertion fastened upon them with ribbon bows at the corners, which should point toward the sides of the under square.



CONDUCTED BY LAURA LATHROP.

FISH: MANNER OF PREPARING AND COOKING THEM

THE manner in which a fish should be cooked, depends partly upon its size, and largely upon a knowledge of its qualities. A large fish should, usually, be baked or boiled, while a small one may be broiled or fried. The lighter in quality the more variety of modes in which it may be cooked; it may also be served more frequently without one's tiring of it. It is better, therefore, to avoid having the richer varieties frequently. Choose the poorer kinds, and serve in a variety of ways, being careful to furnish a richer sauce with them than is necessary for salmon, mackerel, etc. Fish that live chiefly at the bottom of lakes and rivers usually have a muddy taste. This may be removed by soaking in very cold salted water for several hours before boiling; and, if during the boiling process, a half of a teacupful of vinegar be added, no trace of the muddy flavor will be detected, and no acidity will be imparted by its use. Lemon juice is always a desirable addition, no matter what the mode of cooking. It adds flavor, besides whitening the flakes, and rendering them firm. In boiling fish, some things will only be learned by experience. If they are put into cold water to boil, it extracts the rich juices, rendering the flavor comparatively insipid. But again, many of the delicate skinned varieties are ruined in appearance by being plunged immediately into boiling water, as it cracks the skin. Striped bass, mackerel, trout, etc., belong to this class, and should be placed in the fish-kettle with only half enough cold water to cover, and boiling water added gradually until the fish is covered. The skin contracts more slowly by this process, and does not break. The tougher skinned kinds, like sturgeon, halibut, etc., should have the skin removed after boiling, and before sending to the table. Never allow a fish to boil rapidly. It breaks during the cooking, and can not be served neatly. The water should simply bubble slightly.

In baking fish, baste frequently to render the dish a success; use salt generously, adding it to the water in the pan. Be liberal, also, with salt, when fish are breaded for frying. Small smelts are frequently rolled in flour and fried whole, in olive oil or butter, like small brook trout, without previous cleaning, aside from a careful washing and wiping of the outside. These are not more than two and a half inches in length, and come into market in the latter part of February from New Jersey. Larger ones, dressed in the usual manner, are delicious if dipped into melted butter, to which one-fourth of its quantity of lemon juice is added, with the requisite amount of salt and pepper, then rolled in flour or white Indian meal, and fried in butter and nice sweet lard mixed, one part of the latter to two of the former. Salmon are in season, and shad are also brought in. Those from the Connecticut River appearing, about the first of April, being superior in size and quality, from some peculiarity of the water or their food. These, with halibut, are best boiled, as flesh is rather dry, but may be baked if properly prepared, and should be served with a rich dressing of melted butter. Cod of one and a half pounds weight are best, if wanted for broiling, and are much esteemed for chowder; especially, if a deep sea cod, which excels in solidity of flakes. For the benefit of those who are fond of fish chowder, we append the famous recipe of Daniel Webster. He, by the way, was notably fond of fish. Whether this accounts for his wonderful brain-power, we are unable to say; but, from all statistical estimates, fish holds high rank as a brain food, being rich in that acknowledged essential—phosphorus. This fact, added to its use by all classes, especially now, when the Lenten season calls it into frequent requisition, has suggested the insertion of a few choice and economical recipes, among which, we hope the busy housewife—too busy to

stop to think — may find the variety which will prevent the frequent appearance of fish upon her table from palling the appetite, when it may as easily proved a continued source of gratification. In the *rechauffées*, or made-over dishes, she will find a means of utilizing the remnants, and thereby serving some tastes more acceptably than with the freshly cooked product.

DANIEL WEBSTER'S RECIPE FOR CODFISH CHOWDER. — A fresh codfish weighing six pounds forms the basis. To this add four tablespoonfuls of onion previously fried with salt pork; one and a half pounds of sea biscuit, broken into bits; one quart of well-mashed boiled potatoes; one teaspoonful of thyme, and one of summer savory; half a bottle of mushroom catsup; one teacupful of pure cider vinegar; half a nutmeg grated; a little mace tied in a coarse cloth, with a few cloves and grains of allspice; twenty-five oysters; a little black pepper, and three slices of lemon. Put all into a granite or enameled kettle; cover with an inch of water, boil gently for one hour, stirring carefully to prevent burning. This is given with the omission of but one ingredient (not essential), for which we have substituted vinegar, not impairing the quality in the least.

BOILED HALIBUT. — Pour boiling water into a shallow pan until about a third of an inch deep, and lay in it for two minutes a four or five-pound piece of halibut with the black skin down; at the end of that time remove it from the water, scrape the black substance from the skin, wash the fish in cold water, then lay it on a plate, which set in a stew-pan and cover with boiling water. Add a tablespoonful each of vinegar and salt, and a small onion. Boil gently for forty-five minutes and serve with white sauce.

WHITE SAUCE. — Put three tablespoonfuls of butter into a frying-pan with one of chopped onion, one of chopped carrot, same of chopped celery, and a sprig each of thyme and parsley. Simmer for ten minutes, not allowing it to brown; then add three tablespoonfuls of flour and stir until smooth and frothy. Add gradually a pint of white stock, stirring constantly. Season with salt and pepper, boil five minutes; add half a cup of cream or rich milk, boil up once; strain and serve.

BAKED HALIBUT. — Remove the black sub-

stance from the skin as directed for boiling. Score the fish about half an inch deep and put a long narrow strip of salt pork into each cut. Dredge well with salt, pepper and flour; baste frequently with the boiling water in the pan; finally baste with melted butter, dredge with flour and let it become a rich brown. Bake for one hour. Serve with tomato or oyster sauce.

TOMATO SAUCE. — Simmer a slice of onion in three tablespoonfuls of butter for ten minutes; add two tablespoonfuls of flour as directed for white sauce, then one teacupful of stock; stir smooth, then add two teacupfuls of boiled and strained tomatoes. Season with salt and pepper, simmer ten minutes, strain and serve.

OYSTER SAUCE. — Use a teacupful of chicken or veal stock; prepare butter and flour as above; add stock. Have ready a pint of oysters heated to the boiling point in their own liquor; add liquor to sauce. Boil ten minutes; add oysters, salt, pepper, and tablespoonful of lemon juice. Serve hot.

ESCALOPED HALIBUT. — Free cold left-over halibut of skin and bones, and break up into flakes with a fork; sprinkle a pint of flakes with a teaspoonful of salt and a pinch of pepper. Heat one and a half cupfuls of rich milk or cream to the boiling point. Stir into it a tablespoonful of flour rubbed into a tablespoonful of butter; let simmer a minute and add a half teaspoonful of onion juice, and a pinch of pepper. Now put a thin layer of fish into an earthen or escalop dish, and follow with a layer of sauce, then a layer of fish and of sauce. Sprinkle with grated bread crumbs or cracker crumbs; give a light sprinkling of salt (scant half teaspoonful), dot with bits of butter, and bake in rather hot oven for fifteen minutes. Serve hot. Mushroom chow-chow, or pickled mushrooms form a fine accompaniment, either of which may be put up at home when mushrooms are plentiful, and will keep all winter.

BAKED SALT MACKEREL. — Soak over night in plenty of cold water. Lay on its back in baking-pan; pour over it two teacupfuls of sweet milk. Bake for twenty minutes, and then add to the milk in the pan the remaining ingredients for cream sauce.

FISH IN AMBUSH. — For each pint of cold fish, free of skin and bones, allow a teacup-

ful of egg sauce and a quart of mashed potato. If sufficient egg sauce is not left over, add milk to make up the deficiency. Put a thin layer of potato in an escalop dish; spread over this the fish well seasoned with salt and pepper. Pour over this the sauce; add the remaining potato, spread a tablespoonful of melted butter over the surface, and bake in a hot oven for twenty minutes.

BAKED SHAD. — Cut the fish sufficiently to take out the roe. Wash the fish and fill with dressing and bake as directed for salmon in December number. Serve the roe on a small platter, giving to each person a portion with his fish, or reserve for a breakfast dish.

SHAD ROE FRIED. — Wash and boil in salted water for ten minutes; lay in cold water for ten minutes more. Cut in slices half an inch thick; sprinkle these with salt, pepper, and juice of a lemon—this for roe from two fishes. Now dip in beaten egg, then cracker or bread crumbs, and fry in hot lard for five minutes.

SPICED SALMON. — Prepare salmon left from dinner as directed for halibut. For each pint, place in a sauce-pan, a half teacupful of vinegar, two tablespoonfuls lemon juice, a teaspoonful of salt, a pinch of pepper, three cloves, and a small piece of cinnamon; when it boils, pour over the fish, cover, and set in a cool place; will keep a week. Any rich fish may be prepared in the same way. Canned salmon may be prepared in this way, and may also be escaloped as directed for cold halibut. Most of the salted varieties of fish make nice *rechauffés* if thoroughly soaked in cold water previous to boiling, and by omitting salt in the dressing.

What Some Housekeepers Would Like to Know.

HOW TO OBTAIN ONION JUICE. — Peel an onion, and quarter it. Put one or two pieces at a time, into a wooden lemon-squeezer, and squeeze "with a will." One large juicy onion will furnish two tablespoonfuls. Or grate the onion, and press out juice by pressing through a clean, coarse cloth, dipped in cold water.

HOW TO REMOVE THE ODOR OF FISH, ONIONS, ETC., FROM UTENSILS. — Wash with

soap and water, then fill them with cold water; add a tablespoonful of washing-soda for each quart of water. Let come to the boiling point, empty and rinse the utensils with clear warm water, wipe dry, and it will be perfectly sweet.

AN EASY WAY TO USE SMALL PIECES OF SOAP. — Procure a soap-shaker, which is like a wire corn-popper on a small scale. All the small pieces can be used in this, and there is no trouble about soap sticking to the dishes. It is simply shaken back and forth in the water until enough is added.

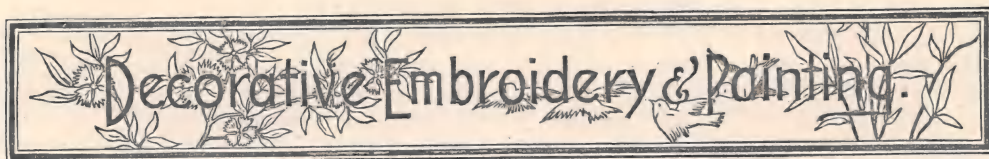
Replies to Domestic Queries.

IN reply to Ada L., rubber gloves, which are very substantial, afford good protection to the hands while the wearer is washing dishes or doing such work as tends to roughen them. After using common soap, rinse the hands in vinegar and sweet milk—one tablespoonful of vinegar to two of milk. After bathing the hands, dry well and dust them with oatmeal. The following well-known recipe is excellent for whitening and softening the hands: Scrape perfectly fine two cakes of brown Windsor soap, mix with it two ounces of lemon juice and same of cologne. Form into a cake, and let it dry twenty-four hours before using to wash the hands.

"SUBSCRIBER" wishes to know how to serve olives, and when? The most approved way is to drain them and lay them on a bed of broken ice in a fancy dish. They are served at luncheons, dinners and suppers, and are usually placed on the table at the beginning of the meal, and remain to the end. Small covered dishes in pretty designs are used for serving sardines. Drain the oil from them; place them in the dish and cover with fresh olive oil or not as you choose. Tastes differ in this point. Place a dish of quartered lemons near the sardines.

This department is open to queries, and correspondence on domestic topics. All communications should be plainly written, one side of the paper only.

Address: INGALLS' HOME MAGAZINE,
HOUSEHOLD DEPT. LYNN, MASS.



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CONDUCTED BY LIDA AND, M. J. CLARKSON

KENSINGTON EMBROIDERY AND PAINTING. — DESIGN OF SWEET PEAS.

PRESUMING that the majority of workers will prefer to follow the method of filled-in embroidery, as described last month, we will continue the subject with a fuller description of this popular work, as also a pretty, yet simple design to be worked out in color. You will see by examination of this design as here illustrated, that it is quite covered with the stitches, or in other words filled-in.

For the beginner there is no better practice than some such realistic design, as it is not only easier of execution, but bids fair to give better satisfaction than a conventional pattern. You will please to recall here a point upon which we laid great stress in our last number, viz: That the stitches should follow as closely as possible the natural shading of the flower.

You will find that you can accomplish more work if you keep a number of needles ready threaded with the different colors always at hand. Sometimes a whole leaf or petal may be filled in with the local color, but not so closely but that it will admit of the other shades being worked in afterward. In order to do this the stitches should diverge enough to allow room for this subsequent shading.

The illustration of sweet peas is given as a working design in Kensington stitch for the beginner, and should be carried out as follows: First, trace the outline by your eye, if you are capable of so doing, or if not, by means of tracing cloth or a good stamping pattern. [Suitable designs can always be had of the supply department of this Magazine, J. F. INGALLS, Proprietor, Lynn, Mass.]

The colors of silks or crewels used for the sweet peas, are either a yellowish-pink and cream-white, or shades of red-purple and soft, dull blue.

The leaves, tendrils and stems will require at least three shades of yellow-green, and the seed pods one of the greens and a russet-yellow. Work in Kensington stitch after direc-

tions given last month; the illustration will aid you as to shading and the right direction of stitches.

Be careful to follow the lines indicated, as the proper effect of the work depends upon this particular. The upright petals are pink, and the drooping ones white; or purple and blue, whichever combination is preferred; two shades of each color being necessary. Make the stems with the darkest shade of green, and the leaves in the other shades, and combine the green with the russet-yellow for the seed-pods. Be very careful to work loosely and not to draw up the material more than you can help, although you cannot avoid it somewhat. This will all come right, however, when the work is dampened and pressed after finishing. Be particular to work each stitch with regard to its proper place in the formation of the design, and you will find it a good plan also, to hold the material over the fingers rather tightly, so that the stitches will be looser than the ground. Work with a large-eyed needle, cutting the threads short, or they will become worn and frayed, so as to injure the smoothness of the work.

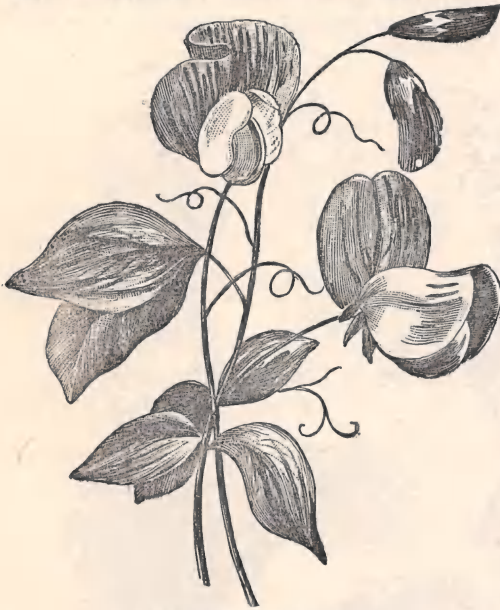
It should be remembered that this method of work being purely decorative, should be very simple in its aims, for if you attempt to elaborate as you would in painting, you will be sure to fail, and to become wearied and disgusted with trying. Be satisfied, therefore, to begin with simple designs and few colors, attempting nothing difficult until experience and skill warrant it.

Our design this month will answer equally as well for Kensington painting, which takes its name from its resemblance to the embroidery stitch just described. As this is a branch of decorative painting which has not yet lost its popularity, and can be substituted for embroidery in many instances, we are not surprised that it has yet its numerous admirers.

To execute the sweet peas in Kensington painting, you should first stretch the fabric to be decorated either in a frame, or upon a drawing-board, and having drawn, or stamped the outlines, you may proceed to paint as follows:

You will need for the work the colors already enumerated in previous lessons, with the addition of several Colorado gold-lacquered pens, although an ordinary bank pen will answer, if the other kind cannot be had. A few small bristle brushes, with a fine sable, and bottle of drying oil, complete the outfit.

We will suppose that you have used a larger design than the one given in illustration, introducing sweet peas of both the pur-



SWEET PEAS, IN KENSINGTON.

ple and pink kinds, while some of pale white and greenish yellow will give still greater variety. The purple and blue blossoms are a soft, brownish purple for the upright wings, while the inside or drooping petals are a deep, rich blue. To paint this variety, you will need permanent blue, white, madder lake, a little black, yellow ochre, and either madder brown, or bone brown. This combination of colors forms the local tint, which is laid on thickly over the upper petals, using one of the bristle brushes. Next put in the shadows, using raw umber and light red, and lastly the lights, by adding white where needed. While the paint is setting, or get-

ting a little tacky, proceed to lay in the lower petals, using permanent blue, white, a little raw umber and black for the local tone, adding madder lake and a trifle burnt sienna in the shadows. This gives a cool, purplish blue, which is not inharmonious with the color of the upper petals. Now, taking the pen, draw the point in the direction shown in illustration, imitating by its strokes the embroidery stitches of crewel work or Kensington.

The pink blossoms are painted with madder lake, white, a trifle cadmium and ivory black. In the shadows add a trifle light red, or burnt sienna. For the white blossoms with the greenish-yellow, use white, yellow ochre, a trifle Antwerp blue, madder lake and black. Add a little burnt sienna for the shadows, and touch up the lighter portions with white and light cadmium. For the greenish-yellow centers, use white, light zinnober green, cadmium and a little black. To paint the green leaves, stems and tendrils, use Antwerp blue, white, cadmium, a trifle light red and black, adding burnt sienna and raw umber in the shadows. Draw the pen point as already described, through all the design, wiping it free from paint after each stroke.

A little drying oil may be added to the colors, to hasten the drying process, but not too much, or it will thin the paint, which should be quite thick in order to work well. The stems and tendrils may be painted with a fine sable brush well filled with color and twisted as it is drawn along, dislodging the paint in one continuous roll. The stem-stitch of embroidery can be imitated very accurately in this way.

After you become accustomed to this work you will be able to lay the color very freely over a large portion of the design with the brush, before using the pen, putting in the colors just where they belong, working with great rapidity. The beauty of Kensington painting consists in laying the color exactly as you would in plain painting, shading where the design requires it, and paying due attention to correct drawing and harmony of color.

The little book for sale by the publisher of this Magazine, entitled: *Kensington, Lustra Painting, etc.*, will doubtless be of assistance to all who have never undertaken this branch of work, showing as it does different methods for special details, and various subjects.

Easy Lessons in Drawing and Painting.

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CONDUCTED BY LIDA AND M. J. CLARKSON.

UP to this point we have avoided the subject of foliage, as it is one which will claim especial attention, and may require several chapters for its proper consideration. Now, as foliage constitutes the chief beauty of landscape, it is consequently one of the most important features of drawing, and cannot be too carefully studied. There is, we are well aware, quite a serious difficulty

drawing. Some who have sent in drawings for criticism have attempted this, and the effect is such as to remind us of our early lessons in botany, when we studied plant life and leaf formation with the assistance of a pocket lens. Now, your drawings are not intended for microscopic objects, and it is rarely that more than the general character, form or distinction of foliage, should be



EXERCISES IN FOLIAGE DRAWING.

in presenting this subject clearly, as no fixed rules can be laid down as for outline drawing or perspective.

We shall endeavor, however, to make it as plain to you as possible, and will now turn your attention to a simple exercise in foliage drawing. In the first place, it is the mistake of some beginners to suppose that each leaf and spray is to be represented in foliage

given, and that by what has been termed "a species of short-hand."

Miss Carter, in her useful little text-book, aptly observes as regards pencil drawing, that "As in charcoal, the pupil must resolve at the start to be *simple* in his aims, and not try to *see too much*, which is the great secret of learning to draw. It is a narrow intelligence which dwells too much on details; but

broad, artistic thought, seeks to observe large structural forms; for instance, those which distinguish an oak tree from an elm, rather than to give attention to imitating a multitude of leaves dis severed from these main and simple shapes."

A correct outline drawing may be made, however, after a careful analysis of the original. This outline should be firmly, yet lightly penciled, before any shading is attempted. The foliage of trees is made up of very irregular lines or curves, mostly in semi-circles, angles or points, in accordance with the general character of the tree.

These forms present themselves to the eye in so many different directions, too, that it is necessary to acquire great facility of expression in order to represent them naturally. Our illustration this month will, perhaps, give a better idea of these general forms than mere description could do, and show also a method of study which it will be well to follow. For example, begin with No. 1, and copy it carefully, taking notice how the strokes point—all directly towards the center. Continue to practice drawing this figure until you can do so with perfect ease from memory alone.

Now go on to No. 2, which is similar, only that the circle is more broken. Continue this until you can draw the first three numbers correctly from memory, without having to refer at all to your copy, and then you may proceed to join the single forms into groups, or clusters, by copying Nos. 4, 5, 6 and 7. Master this first row of forms perfectly, before taking up the next line, which you will notice are of a different character, being pointed instead of semi-circular.

Nos. 12 and 13, with their irregular and angular masses, are elementary designs of oak foliage. It will require considerable practice to get just the touch necessary to portray this foliage effectively, as it is made in all directions, and with great freedom. Here the use of the chisel-pointed pencil will be recognized, which gives just the bold, free touch needed, as shown in Nos. 19, 20 and 21. The other examples of the poplar, ash, beech, elm, etc., will be applied in time to future drawings. We would advise you to study this elementary plate of foliage drawing until you have become familiar with its different forms, and have gained a facility of

hand, as well as a readiness in sketching them from memory.

Persevering practice, with the observation of natural foliage, will be necessary, and you must not weary of continued persistent effort, which will in time amply repay you.

Drawing Criticisms.

"LAURA NEAL" should not have undertaken so difficult a subject for early attempts as an imposing volume of water falling over rocks. She would do better with some of the simple drawings given in these columns. A group of rocks, as shown in the following illustration; a mass of foliage, reflections in water; or, if working out of doors is impracticable, the copying of some simple drawing, with the purpose of analyzing the artist's method, catching, in fact, what has been termed his "short-hand," or way of "transcribing the language of nature."

Although there are objections advanced against copying from the flat, it has its advantages, and may be resorted to with profit before attempting the delineation of solid objects, or of nature.

"Laura Neal's" study is very faulty as to "values." There is no expression whatever given to the water. It is simply one mass of white, whereas water in motion has its lights and shades, its delicate middle tints, and deep, rich accents, varying as greatly as do the prismatic hues of its myriad scintillating drops. A glass, or bowl of water, is a better study for the beginner than a water-fall or cascade. Learn to master simple objects, and you will then be able to attempt something elaborate, although we doubt much whether the glass of water will prove so simple a subject, after all.

We would call "Laura Neal's" attention to the sketch of *A Mountain Stream*, given in this number of Magazine, which will afford her a better idea of our meaning of values, and the variation of tone necessary in order to represent water naturally or effectively.

"HATTIE B."—There is a certain prettiness about your drawing which evidences taste and refinement of feeling, but it is lacking force and character; is, in fact, what we should term *spiritless*. With "Laura Neal," you have attempted something which requires a bold, free handling, to be at all

effective, and failing this, the drawing is insipid and ordinary. We believe your work to be conscientious, however, and can prophesy better results in future. You have chosen a bold subject, which requires the massing of light and shade, rather than fine lines and stippled touches. The pencil would have been better suited to your method of work than charcoal.

"VIOLA."—Your drawing prompts us to emphasize the bold maxim, that "a workman is known by his tools." Colored note paper is not a suitable material for a draw-

ness was strictly enforced by our writing and drawing teachers. A soiled copy, or drawing, such as —'s, would have been consigned to the stove, and the pupil required to repeat it. It was, indeed, considered an insult to our instructor to hand in a blotted exercise, or a thumbled and smudged drawing. Put a piece of clean paper under the hand in working, and next time we shall be able to judge better of your abilities.

A WORD here to our readers. In criticising your drawings or paintings, we shall be



SKETCH FOR SEPIA OR INDIA INK.

ing; that is, if you are in earnest about your work, as we hope you are. Your work, too, being traced entirely from a stamping design, cannot fairly come under the head of Criticisms, as it is in no sense your own. Try sketching from memory what you have first traced in. It is only in this way that you can ever make any real progress in drawing.

Of one drawing (the owner's name or initials we withhold) we have only one opinion to give. In our school days neat-

thoroughly honest in our expressions. If you wish *flattery*, rather than *criticism*, please do not send them to us, as it will be but a disappointment to you. To save yourself mortification, should your work meet with adverse criticism, you have only to give an assumed name, to be used in our reply in these columns, the real name, however, accompanying the same, as we pay no attention to anonymous communications. An *untruthful* criticism is worthless; an undeserved approval is worse than that, it is pernicious and

hurtful; hence our determination to be firm in giving either honest criticism or none at all.

We have answered several correspondents privately upon these matters, but prefer to do so through this department in the Magazine, as our time is not only extremely limited, but we believe that our readers should have the full benefit of these criticisms, which will sometimes contain as much information as the lessons themselves; in fact, they will often bring home the lessons to you, and give emphasis to certain points which might otherwise escape your notice.

Sepia Painting (Continued).

THE little landscape given this month as a subject for a sepia or an India ink painting is very simple, and yet contains a sufficient number of objects to afford an excellent study. A pale, but luminous sky, a placid stream with rocky banks, from which rise the trees which bend over the water, giving just the picturesque effect needed.

It will be readily seen here how a few telling strokes of the brush can produce a picture from the simplest of natural objects. After you have drawn the outline of the rocks and trees, and sketched very lightly the forms of the larger masses, you must proceed, as described in previous lessons, to form the first tint. With the large sky brush tone in your whole picture with this flat tint, beginning at the top and working down. You may take a dry brush and soften the edges somewhat, as also to prevent the color from settling at all in spots. At first your paper will appear wrinkled, but this should

not trouble you, as it will flatten out again quite smoothly when dry.

You will next mix the tint No. 2, and with this wash in all the middle tints of the picture, the distant foliage, rocks, etc. In this instance, we have not spared up the lights, but have spread the first tint flatly over the whole picture, then when dry have painted out the lights (if we may be allowed the expression) with clear water, dabbing with a soft cloth to remove the superfluous color. If this does not answer, a clean rubber eraser may be used, or stale bread crumbs. The very sharpest lights, as the ripples on the water, can be scratched out with a sharp pen-knife or steel eraser. This is allowable for light, sparkling touches. The deeper accents of shadow are given either by a single application of dark color, or by repeated washes; and lastly, the details of the picture are painted with a smaller brush after the washes are dry, the color being used thicker, or with more body.

We would advise you to practice with this sketch, or with one equally simple, until you can obtain the different gradation of tint and the right effect of light and shade. Previous illustrations will afford suitable subjects for practice; as for example, the bridge given in January number, and later on the subjects for screen decoration of November's issue, *Winter Sunset*, and *Palisades, Hudson River*, all these will be excellent practice for sepia painting. Try the system of enlarging these sketches suggested in last lesson, all of which will help you in attaining a better knowledge of some of the most essential features of elementary Art.

SMALL palm-leaf screens are very popular, covered with drawn plush, satin, or cretonne, to form a bag, finished off with small pompons round the edge at distances, and a bow at the base of the handle. They are hung against the wall, by the side of the fire-place, handle upwards, and hold a half-opened Japanese fan fire-screen, or any little odds and ends. The other side is painted, gilded, or occasionally covered with a tight-fitting piece of satin. The cheap Japanese fans are

used in the same way, and olive, red, or gold-plush ones, are the most admired.

A LAMBREQUIN for a bed-room may be made of odd pieces of worsted, knitted like a Roman scarf, and finished with a fringe of similar colors.

CREPE LISSE makes delicate bureau covers, and may be decorated with outline sketches in etching silk.

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TABLE SCARF WITH BRONZE PAINTING.—DECORATED SLATE.

WE have been besieged of late with questions as to Bronze, or Lustra Painting; whether or no it has gone entirely out of fashion, and if not, the request that we will furnish some further hints and designs for this branch of work, especially in its application to household decoration.

We would reply to the numerous queries on this subject, that although the popular craze for this work has passed away, there are yet many who find pleasure in it, and as an easy method of decoration it has its merits, and is likely to retain its popularity to a certain extent for sometime to come, simply because it is so very easy of execution, and requires so little knowledge of drawing, stamping patterns answering every purpose as far as an outline is concerned. The design for mantel lambrequin illustrated in *Brush Studies*, First Series, page 71, has met with such general favor that we give this month a companion for it, in the shape of a pretty table scarf, to be decorated in bronzes, after the same manner. Plush or velvet is the best ground for this work, which sets off the brilliant, iridescent bronzes to the best advantage, while it adds to the rich effect of the fabric. Perhaps you have been told, or have read somewhere that these colors darken and tarnish in a short time; if so, you have been misinformed, for good bronzes retain their original color and brilliancy for years, as we can safely assert, having specimens of the work in our possession which were executed when this branch of painting first made its appearance some three or four years ago. These have been exposed to both natural and artificial light during that time, and still retain their brilliancy and color. So it is well to purchase only the best grade of bronzes, which can be had of almost any reliable art dealer. We have had them of Messrs. Frost & Adams, whose advertisement appears in

this Magazine, and whose goods are always as represented.

To decorate the table scarf in the manner shown in illustration, trace or stamp the design, which you will find a most graceful and natural arrangement of the peacock feather. There is no prettier subject for lustra or bronze painting, than this, which gives a scheme of color so well imitated by the iridescent bronzes.

There are two ways of executing the design, as already hinted, either by using the lustra paints, which are mixed with a medium, and applied with a brush, or by first painting the design with oil color, and then



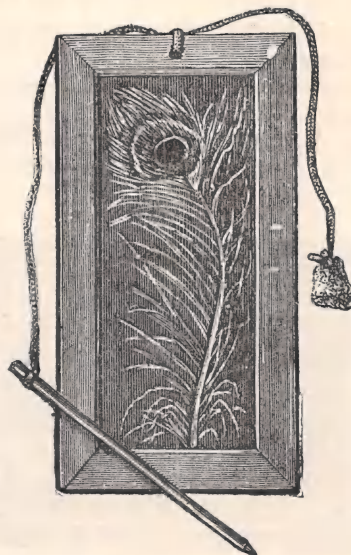
TABLE SCARF WITH BRONZE PAINTING.

dusting the coarser metallics over the portions thus colored, the paint causing them to adhere to the fabric. This last mentioned method is so simple that it requires very little knowledge of painting to do it, although the better the shading and blending of color is understood, the more attractive the work may be made. As a full description of this work has been already given in the First Series of *Brush Studies*, it seems quite needless to repeat it here, further than to say that

the paint should be laid quite thickly upon a portion of the design, and while still wet the metallics are dusted over it, then lightly shaken off. In this way, enough of the powdery flakes will remain to give the required brilliancy. There is no better way to follow out the design given for table scarf than to procure a natural feather, and to match by it all the different tints as nearly as possible.

The iridescent metallics come in hues which approximate very nearly to the natural colors of the feather. These are green-bronze, peacock blue, copper, brilliant green, and deep blue. The stem of the feather may be painted white, and covered with silver. This design may be carried out entirely in lustra painting if preferred, but we do not think the effect quite as satisfactory. The difference in the method is simply this, — the lustra colors are finer bronzes, and need to be mixed with a medium to the consistency of thick cream, or syrup, and thus applied very much as if painting with oil colors. The same colors may be had in lustra as in the other bronzes, and any one can easily learn this simple branch of decorative work with the assistance of the little manual to be had of the publisher of this Magazine, which gives very full and explicit directions. We can, however, promise suitable designs for this work, with directions for coloring. Those described in last number are good examples. Besides the decoration of fabric, the bronzes are much used now upon vases, pottery, frames, fans, pine cones, in fringes upon baskets, plaques, and many other articles too numerous to mention. Our second illustration shows how the face of a memorandum slate can be decorated prettily with the feather design in bronzes. In order to do this, first gild the frame by simply varnishing, and then when tacky rub over with dry gilt, using

a piece of flannel or plush for the purpose. Then fit into the face a panel of velvet or plush, gluing it firmly in place, being careful not to get a particle of the paste or glue on the face of the fabric. You can now stamp your design, and paint in bronzes, as already described. These little slates are convenient articles for the housekeeper, or in the office, and in this shape may be classed amongst the "useful as well as ornamental" objects. It



DECORATED SLATE.

should be borne in mind that too much bronze decoration is tawdry, and in poor taste, while a few articles tastily ornamented in this way will give brightness to a room, while they furnish at the same time a pretty employment for the spare hours of the invalid, or the lover of fancy work.

The publisher furnishes a perforated pattern of the peacock feathers for table scarf, for 25 cents.

Notes on Embroidery.

THE new bead tinsel is very effective.

THE Battenburg style of embroidery is one of the newest ones; it is made of braid and some resembles gwipure lace.

THE ground of some outline work is covered with a regular darning, worked length-

wise of the work; this leaves the design in light relief.

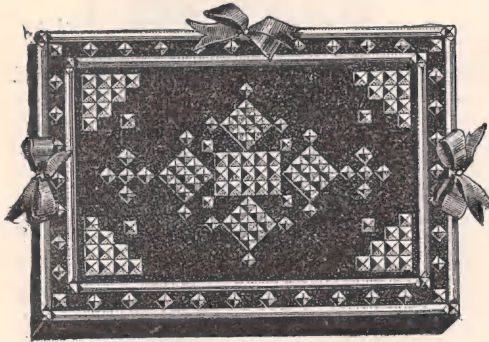
CORD work is a new kind of work; the cord is held in place with button-hole stitches in a line with the pattern. The stitches are not very close together, as they are not intended to cover the cord, but to hold it in place.

PERFORATED PAPER WORK.

AMONGST the novelties of the day is the perforated paper work, which was so much admired a few years ago and then thrown aside. It has now reappeared in prettier forms and is adapted to more useful purposes.

The *Portfolio for Small Engravings or Sketches* is a pretty specimen of this kind of work, which will, we are sure, please and interest our readers.

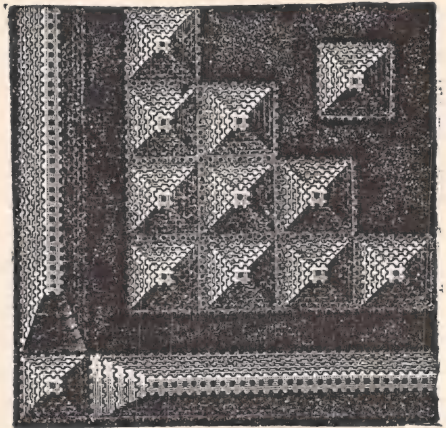
The portfolio here shown is 11 1-2 inches high and 15 1-2 inches wide, and ornamented with two rows of raised stripes looking like ledges, between which relief-squares some-



PORTFOLIO COVER FOR PERFORATED PAPER WORK.

what similar to nails are put on. The ledges consist of six layers of the paper, each of these being narrowed the width of one type; —that is, the space between every four holes —so that the upper layer is only two types wide. The nails at their bases are made seven types square in the same manner. Each ornamentation at the corners is of four gradu-

ated rows of raised nails the same size, the foundation being also cut in one piece like the single decorations in the middle. The oblong shape requires three times five nails, and each of these nine layers of the paper; the other squares are set together of three times three nails. A few of these nails complete the decoration. The portfolio is first



CORNER OF PORTFOLIO COVER SHOWING METHOD OF WORK.

covered with dark green velvet, the perforated shapes then gilded with liquid gold and gummed on, yet the gum arabic with which the paper layers are also pasted over each other, must be perfectly dry before this is done.

The illustration No. 2 will show exactly how the work is done, giving as it does, the corner of the raised pattern on portfolio. The whole design is carried out in this way, as shown in No. 1.

A VERY beautiful and extremely delicate design for a royal blue plush table scarf is the clematis flower; a very realistic effect is produced by forming the flowers with arrasene, cutting each end and fastening it in the center with small yellow stitches in filoselle, or if you prefer a tiny gold bead, the latter is quite effective.

A GREAT many of the plush photograph frames have curtains of soft silk, fixed on a bar at the top and bottom. These can be drawn across at will, but are usually left open at each side of the frame. The same style is applied to mirrors, and has a very pretty effect. A toilet mirror, a pier glass, or one over the mantelpiece, looks equally well.

Crocheted Patterns.

CONDUCTED BY JOSIE K. PURDY.

RULES FOR CROCHETING.

Chain Stitch.—Make a loop or slip knot and pass the hook through it, throw the thread over the hook, and draw it through the loop already made. This stitch is the foundation of all crochet work, and all other stitches are modifications of it.

The Fastening, or Slip Stitch.—Put the hook through foundation stitch, throw thread over and draw through loop and stitch on the hook.

Single Stitch.—Put the hook through the foundation chain, or in the course of the work through a stitch in preceding row, throw thread over the hook, draw through the loop, thread over the needle again, and draw through the two loops on the hook.

Double Crochet Stitch.—Throw thread over the hook and insert the latter into a loop, thread over, and draw through the loop. You will have three loops on the hook, thread over the hook, draw through two loops, thread over and draw through two more.

Treble Crochet Stitch.—This is exactly the same as Double Crochet Stitch, but is thrown *twice* over the needle instead of *once*, and the stitch is completed by drawing the thread *three* times through two loops. **Long Treble** is the same except that the thread is twisted *three* times round the hook, and drawn *four* successive times through two loops.

To work through a stitch is to put the hook under both threads of last row.

To make a stitch at the beginning and end of a row, is to make one chain stitch before the first stitch and after the last, which in the next row are to be crocheted.

To increase a stitch is to make two stitches in the same loop.

To decrease is to take two stitches together, or skip one.

To fasten, draw the yarn through the last stitch.

These are the principal rules for crochet work; the stitches are very often called by different terms, therefore the explanations which I have given will serve to prevent any difficulty in working directions given in this Magazine. Of course there are numberless other stitches called Fancy Crocheting, which will be spoken of later, but the rules which I have given are the necessary guides to crocheting.

Hints on Crocheting.—Crocheting seems to have reached its highest degree of perfection, and although so popular and fascinating a work, there are some who do not understand it, but whom I hope will profit by my rules and few hints.

Crochet work has the recommendation of being less intricate than knitting, and its greatest advantage is that, if hastily laid aside, the stitches do not slip as in knitting.

In crocheting, as in knitting, one can use material ranging from the finest thread for laces, to the heaviest twine for lam-brequins, etc.

For making laces, caps, cuffs, collars, etc., thread is used, either linen or cotton. Linen, of course, makes a more expensive article, but speaking from experience, I find the cotton more durable, and very much pleasanter to work with. For the articles mentioned above, Clark's cotton is most used, the favorite numbers running from thirty to fifty, but thirty-six seems to be the most used of any.

Shawls, blankets, mittens, etc., are made with wool, the thickness of the wool depending on the size or warmth of the article. For large articles and for stockings, Germantown yarn is used. For clouds, small shawls, wool-laces, etc., split zephyr, or Saxony yarn. An ivory or bone needle is generally used for wool, a steel one for thread.

The size of the work depends entirely upon the style of the worker. One person will work in a very tight stitch, others very loosely.

Be particular and examine the hook of your needle. Sometimes they are very sharp and rough, and will injure your work by tearing the threads. In selecting a needle, be careful to get one very much finer nearer the hook than it is an inch farther up, else it will be impossible to keep the work even.

Chain stitch for a foundation should be done rather loosely, as working on it tightens it, and is apt to give the work a puckered appearance.

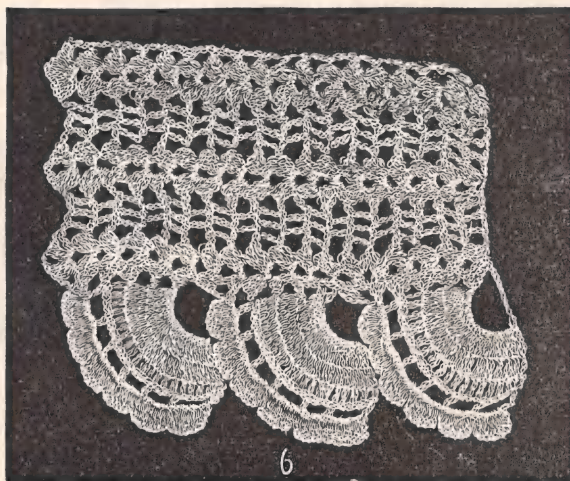
Crochet needles should be kept in a flannel case when not in use, also the slightest soil or rust should be rubbed away with fine sand paper.

NEW DESIGNS.

Crochet Pattern No. 6.

Make a chain of thirty-two stitches, turn, (*) a shell (three double, three chain, three double), in the fifth stitch, one chain, miss one, one double into the next, one chain, one double into the next, one chain, miss one, a shell in the next, one chain, miss one, one double in the next, one chain, miss one, one double in the next, one chain, miss one, shell into the next, (*), nine chain, miss seven, fasten with a slip stitch in next two chain. Turn.

2d Row.—Twenty double crochet in nine chain, one chain, (*), shell in shell, one chain, one double in space,



one chain, one double between two doubles of last row, one chain, one double in next space, one chain, shell in shell, one chain, one double in next space, one chain, one double between the two doubles, one chain, one double in next space, one chain, shell in shell in shell, three chain. Turn, (*).

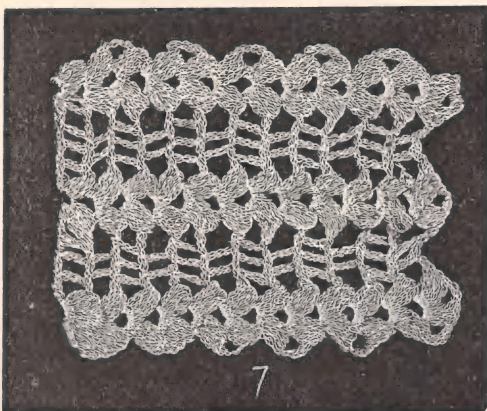
3d Row.— Repeat from (*) to (*) in first row, one chain, one double in each of the twenty of last row. Turn.

4th Row.— Two chain, a double in each of the twenty of last row, one chain, repeat from (*) to (*) in second row.

5th Row.— Repeat from (*) to (*) in first row, one chain, (*), one double in first of twenty, two chain, miss two, one double in the next, two chain, (*), repeat five times from (*) to (*), three chain. Turn.

6th Row.— Six doubles, one single into each of the spaces of last row, one chain, repeat from (*) to (*) in second row. This completes one scallop. The second scallop is joined between the two small leaves of the first.

Crochet Pattern No. 7.



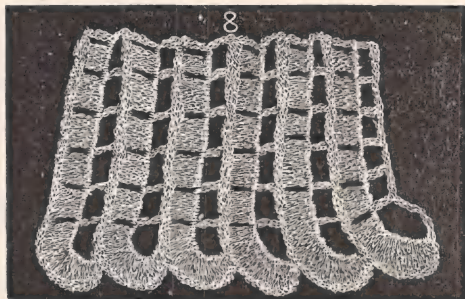
This is the insertion for No. 6, and is crocheted by working between the stars in first and second rows until of the desired length.

Crochet Pattern No. 8.

Make a chain of twenty-seven stitches, turn, one double in the fifth, (*), two chain,

miss two, one double in the next, repeat from (*) four times, five chain, miss three, fasten in next, two chain. Turn.

2d Row.— Twelve double in five chain of



last row, one chain, four double into each of the spaces made by two chain of last row, five chain. Turn. Repeat these two rows until of desired length.

Crochet Pattern No. 9.

1st Row.— Make a chain of four stitches. Join. Three chain, one double into circle, one chain, one double, two chain, one double, one chain, one double, two chain. Turn.

2d Row.— One double, one chain, one double, two chain, one double, one chain, one double in two chain between clusters of doubles of last row, three chain. Turn.

3d Row.— One double, one chain, one double, two chain, one double, one chain, one double in two chain of last row, eight doubles separated by one chain in the three chain of last row, fasten, one chain. Turn.

4th Row.— Three chain, one single between each of the eight doubles of last row, one chain, one double, one chain, one double, two chain, one double, one chain, one double, three chain, turn. This completes one scallop.



PERPLEXITIES OF A YOUNG HOUSEKEEPER.—No. 2.

AUGUST FLOWER.

A FEW days ago Jennie was here, and said: "My rattan rocker in its new dress of bronze green, and its pretty tidy was handsomer than when new. I am so well pleased with it I want to do another piece of work, but I have not the least idea how to go about it. I want something to hold my sheet music. Can you suggest anything that may be made at home?"

I told her I thought she would like one such as I saw in the city a short time ago, except I would use sapling elms for the legs in place of smooth round sticks; and that I would have the bark left on the legs and paint them bronze green to match the chair. And this is the way to make the music holder: Get four sticks or sapplings the size of a small broom handle, and each stick thirty inches long; with a knife, round off one end of each stick, now cross two of them twelve inches from the top, also having them twelve inches apart at the top, fasten the pieces by cutting part way through each leg, and taking out a piece just where they cross, then nail them together with small round nails; these nails are less liable to split the wood than the square ones; cross the other two legs in the same way. Now you want two strong wood rods not over half an inch in diameter, fasten these into the side of the legs and one inch from the top; even off the bottom of the legs so they will stand level on the floor. The frame-work for the music holder is now finished, and it is ready for the drapery. For this you need a piece of canvas (such as is used in the bottom of dresses), twenty-four inches long and the width of the inside of your frame. Cover one side of this with old gold French sateen, the other side with dark red felt. Finish the edge of felt on the sides by cross-stitching half-inch wide bronze-green ribbon velvet, with old gold colored embroidery silk. When this done swing it inside of your frame, letting the felt come on the outside, and fasten the ends over the rod on each side. The next thing to do is to make the drapery or lambrequins, that is to fall over the rods on the outside, they are to be the

same width as the inside and ten inches deep, the lower edge is cut in five pretty shaped tabs, each six inches deep; they are finished on the edge and up the sides with the velvet and stitching, and each tab has a spray of flowers embroidered on it. The lambrequin is lined with sateen; when all is done it is fastened neatly over the bar just on the inside. Get one and one-fourth yards of satin ribbon two and one-half inches wide, cut it in the middle, and tie one piece around each side of your stand where the legs cross, making a pretty bow. The ribbon in color may match the inside or outside of your drapery.

A much more elegant music stand could be made after this style: by using satin and plush in the place of sateen and felt, and by gilding the legs with gold paint.

* * * * *

I called on Jennie this afternoon. I found she had made the sheet music stand as I had directed; she had also made a pretty and handy foot-rest. It was made of a box nine inches high and twelve inches square, the sides were covered with matting such as comes around tea chests, this was neatly tacked on and painted bronze green, the same as the chair; the top was covered with red felt, like that on the music holder, and she had embroidered a spray of oak leaves and acorns on it, using crewels for the work. Around the edge of the lid, was nailed on with brass-headed nails, some worsted chenille fringe; the top was fastened on with two small hinges, and the inside was used as a receptacle for a pair of rubbers and overshoes.

After I had sufficiently admired Jennie's work, and we had gossipped about our neighbors a little, (only a very little and nothing bad at all), Jennie began business by saying:

"I had company yesterday, and when I got out some extra pieces of silver for the table, I found it streaked and spotted with brown. I had no time to clean it, or if I took time, I should let my dinner spoil; so I gave the articles a hasty rubbing with a piece

of flannel, and used them; but I was very much mortified. I don't mean it shall happen again; but it is not a month since I used some of it. Ought it to turn so soon?"

"Well, I don't know as it ought to, but it will turn brown sometimes in a few days if left exposed to the air and not used. Some people use every day as much of their silver as they conveniently can, believing it is the easiest way to keep it looking bright, besides having the added satisfaction of seeing their table looking nicely, and then they are ready for visitors at any time."

"But!" exclaimed Jennie, "I can't use all my silver every day, with only two in the family, besides I don't want to; I want some pieces kept nice and bright, and it will grow dull looking if used every day."

"It should not grow dull," I replied. "How do you wash your silver?"

"With soap and water, to be sure," said Jennie.

"Ah Jennie, there is your trouble, I think. Soap should not be constantly used on silver, it gives it a look like lead. Wash and rinse your silver in hot water, and be sure you wipe it perfectly dry, which helps to keep it from turning brown. Use soap once a week and that is when you give it the weekly cleaning; for that use pultz pomade or silver soap, I prefer the pomade. Dip your articles in the hot soap suds, and while yet wet, rub them with the paste, wash in the suds, plunge

in clean hot water, wipe immediately and polish with a chamois skin, or if you have not that, flannel will do."

Jennie asked in perplexity: "Must I clean all of my silver every week? Seems as if I would take the plating all off with so much scouring and rubbing, and at last wear my solid silver out. I see you are smiling, you have something more to say, what is it?"

"Have you ever seen any holes worn in your grandma's silver spoons?" I asked.

"No!" answered Jennie a little crisply, as she saw I was laughing at her.

"Well, Jennie," I said, "I guess your silver will not wear out for a few years, but we will try and keep it looking nice while it lasts. Perhaps it is not necessary to polish all your silver every week, but set some day to look it over, say Wednesday, and clean any of it that may need it. For the silver not in every day use, get some tissue-paper and Canton flannel, wrap the silver in the paper and make bags and cases out of the flannel. Both the tissue-paper and the flannel must be bought at the silver-smith's as they are prepared especially for this purpose. The paper is called 'grass-bleached 682,' When your silver is wrapped up it should be put in a trunk or chest, to keep it from the air as much as possible."

As it was nearly tea time, I bade Jennie good night and hurried home.

FLOWERED cretonnes from Parisian houses are finding many buyers and more admirers in this country.

PRETTY and odd chair backs are made of squares of linen and satin. This may seem a strange combination, but the effect is excellent. Where the squares are joined, cover the seams with fancy stitches. The satin squares may be left without ornamentation, and all the work be put on the linen ones. Embroidery, or painting or etching is the favorite method employed.

FOR furniture coverings antique colors are much in favor, especially blues, golds and

browns. Plushes, velours and jutes are still very fashionable. The only noticeable change is in the growing demand for silk velours, one of the most beautiful materials used in upholstery, which after being woven is embroidered by hand to represent an antique fabric, which is woven a second time by an embroidery machine designed especially for this use. The rich Japanese fabrics, with gold-threaded or seed grounds, are sometimes used, but more frequently imitations in raw silk are employed. Plush, both in the plain and embossed style is used in every imaginable color, the most popular being terra-cotta, chocolate, old gold, red, capucine, shrimp red, peacock blue, and light blue.

BABY'S BUDGET.

MARION LESLIE.

"Better far
To bind your children to you by the ties
Of gentleness and modesty, than fear."

your mood, that he may sleep while childhood's fleeting days permit the "calm sweet sleep of innocence."

WHAT is sweeter than baby's "Good-night!" Such cunning rosy lips poutingly upheld, bright eyes clouded with a happy haze, a little soft, inert form you so carefully lay in the white crib; what can appeal more strongly to one's affection and sense of perfect beauty?

But, whatever you do, tuck the darling away smiling and happy. I think it wiser far to omit even well-deserved punishment for a fault committed near the little one's bed-time, than to either chastise or severely reprove at that hour. For if the busy little brain sink into a sleep oppressed by visions of mamma's stern voice and look, depend upon it, sleep will not be so untroubled and refreshing, and a pale little face may wake to greet your kind "Good-morning?"

Kiss him a loving good-night, whatever

For babies that creep in the old-fashioned way, I have a garment to suggest, having used it with much satisfaction. It is a creeping apron. I always keep three or four on hand. Mine were made of crinkled goods that need not be ironed, and could be easily washed and dried. Pink and brown, or blue and écre stripes make pretty combinations. Make these much like your own so-called kitchen aprons, covering baby from chin to toes, and meeting easily in the back. They should not bind anywhere, but admit of all freedom of action. Then put on his snowy white frock, envelope him in the apron, and let him creep to his heart's content.

A ring at the bell, a friend come to call; quickly unfasten baby's envelope, and you may take him with you to the parlor, almost unwrinkled, certainly fresh and clean.

CHEAP PICTURES.

MRS. M. J. QUILL.

AN old way, and a very pretty and cheap way, to frame small sketches, cards, engravings and water colors, is to mount them on heavy white cardboard, and then have a piece of very clear glass, exactly the same size as the mounting-board, which is at least three inches larger than the card, which is mounted exactly in the center. Now take four strips of drawing paper, of any neutral tint; these must be gummed down flat on the glass and then brought over the edge and gummed down on the mounting-board.

Look at one of your wooden frames and see how it is put together at the corners, and glue your paper down on the glass in this way, and be sure and do not let it overlap at the corners. When it is thoroughly dry, take a sharp pen-knife and, with a straight, flat

stick, draw a straight line one-quarter of an inch from the edge all around. All the paper on the outside of the glass, except the quarter-inch border, must now be taken off; this is moistened with a damp sponge and if left for about a minute it will come off easily.

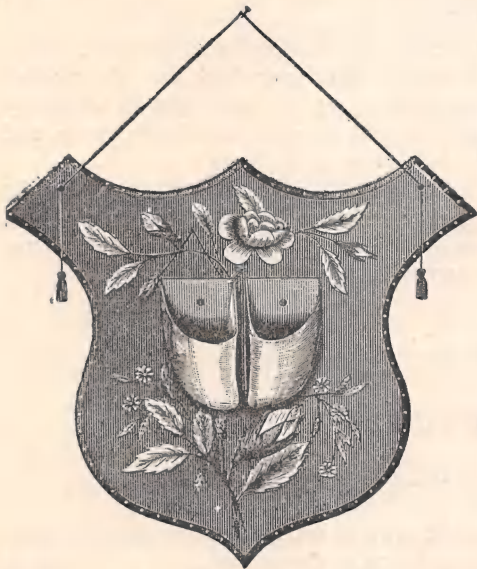
These pictures have always been hung with a ring at the top, but my way is to have two rings, and have them about half way down the mounting-board and at an even distance apart; if you do this you can hang your little picture as you would a large one. I put the rings in by cutting slots in the mounting-board and putting a piece of tape through each ring; I slip the tape through the cut and then gum it down on the other side, which will be next the glass, but under the card, which you will mount on it.

A Novel Match Safe.

WE give herewith a letter and illustration, which we think will interest our readers:

Misses Clarkson.—I read your suggestion about original ideas for household decoration in the December number of the HOME MAGAZINE. I have an original wall ornament which is very useful and easily made. I send you a drawing and description of the same. It is a match safe, made of a cow's hoof.

The hoof should be boiled until it becomes soft and will cut easily; then shape it same as in the drawing, being careful to make the bottom level, then scrape it very thin with broken window glass and polish the same as you would a horn. When the hoof is pre-



A NOVEL MATCH SAFE.

pared, get a small piece of pine board, about half an inch thick, and cut it the shape of a shield, making a beveled edge; cut a piece of satin or velvet the same shape as the board, but about an inch and a half larger; place this on the board, then place the hoof in its natural position and mark around the edge; line the satin and work a small cluster of flowers above and below the hoof. When this is done you are ready to put it together, which is done by gluing the satin to the board with fish glue; turn the edge of the satin and tack it on the beveled edge of the board with gilt-headed tacks, then place the hoof and

fasten it with one small brass screw in each part of the hoof. The safe can be hung to the wall by placing a small loop of cord on the back, or by tacking a silk cord and tassel on the front, the same as shown in the illustration.

MRS. JESSIE D.

Fan Handkerchief Case.

TAKE a piece of sateen, pale blue or pink, about eighteen by forty-two inches; lay this on a table and fold over the two ends toward the center on the wrong side; now, you have two pockets; lay one side on top of the other and then take two cheap folding fans, the same size, and lay one on top of the folded sateen and have the spread edge where the case will open; now draw a line all around the fan and cut out the sateen. Sew the sateen all around the round part and then you will have a case with two half-round pockets. Remove the wire from the sticks of the fans and fasten them a good deal more loosely with a linen thread; lay a fan on each side of the sateen and fasten there with bows of satin ribbon. This makes a lovely handkerchief case.

ANNIE H. QUILL.

Mezzotint Prints.

To transfer mezzotint prints to glass, varnish one side of the best crown glass, of the same size as the print, with a thin coat of turpentine, rendered slightly more fluid by the addition of oil of turpentine. Lay the print on the glass, pressing it gently to exclude all air. When the turpentine hardens, thoroughly soak the paper with water; rub the paper with the fingers, removing the particles with a brush and leaving the ink alone on the cement. The impression will be found perfect and the whole may be painted with oil, water or varnish colors.

— *Strawbridge and Clothier's Quarterly.*

PILLOW shams, in accord with the new fashion of having colors in bed furniture, are made with a square of blue, red or pink satin, edged with a wide lace insertion, on narrow strip of satin and an outer border of lace four or five inches wide. The satin center may be painted or embroidered. A pretty pair made lately has the well known "Night and Morning of Thorwoldsen" copied in black and white.



Dear Misses Clarkson, — Am I presuming to tell you of a charming back-ground for a flower piece which I saw in Boston this week. Perhaps you have a similar one, but I have never seen any like it. Canvas about 30 x 12 or 14. In the extreme upper right-hand corner was a little blue sky with a hint of fleecy clouds. The remainder of the back-ground was of sunny dark and mossy browns. On the dark lay the roses. The effect was charming, giving a depth and a glimpse of summer sky that added greatly to its attractiveness.

E. J. E.

["E. J. E." need not fear that she is presuming in giving such a pretty suggestion to our household of readers. We are always glad to receive hints as helpful as hers, and hope others will follow her lead and send us more. Only let the same be written on one side of the sheet, in as plain a hand as possible, which is a favor to us as well as to compositor and printer.]

"Miss A. E. P." who writes us a cheery, pleasant letter, notwithstanding her great trial in the deprivation of health, and the non-ability to get out into the world like the majority of our readers. has our warmest interest and sympathy.

She says: "Being a 'shut-in' from the world, I see little from which to gain suggestions except what comes to me. I never even get out of my bed-room, except when carried once in a while, thus my resources for knowledge and information are alone in books. And here I wish to express my grateful appreciation of your *Brush Studies*. I have found them very helpful and comprehensive to the beginner, and feel glad every time I look at them, that I possess them. Every bit of knowledge I have gained in painting, I owe to you and your books — and for which I heartily and sincerely thank you.

I received the new INGALLS' HOME MAGAZINE, and am delighted with it. Especially in the prospect it presents for me, as I hope by careful attention and practice upon the lessons in drawing and painting, designed

for beginners, to lay the foundation for more solid and difficult work later on. I doubt not that there are many others who with me bless you in their hearts many, many times, for the noble, generous and kindly undertaking by which those unable by reason of the expense of taking lessons of an artist of repute, may under your faithful instructions carry out their desires.

That you may have abundant success in your new undertaking,

Is the hearty, earnest wish of

A GRATEFUL FRIEND.

"ALLIE" writes as follows: "Perhaps I can suggest something for magazine readers in the way of cheap plaques. Papa brought me home such a pretty one a few days ago that I could hardly recognize it as a *jelly cake tin*. He had had it japanned on the outside, and painted on the inside, with a golden-red rim around it. Of course I could paint it myself, and the cost would be but a trifle. One of my neighbors came in the other day to show me one she had painted for a tin wedding. It was set in a diamond shaped velvet frame, and made a handsome present. Then, I can tell you about another cheap plaque. I had some plaster of Paris given to me, and mixed it up with water, about as thick as you would mix cake batter, and poured it into a tin the size I wanted my plaque, and when hard, loosened it around the edge with a knife, and it came out very smooth and nice to paint upon. If desired to hang without a frame, a wire loop can be pressed into the back of the plaque before the plaster hardens."

[We think Allie's suggestions will be welcome to many who desire pretty things at a small cost.]

"Miss S. F. W." of Brooklyn, N. Y., kindly furnishes us with more helpful hints and suggestions as to Decorative Novelties:

A companion to the tambourine is the drum. The side is covered with a band of ribbon, edged with hoops of plush, and gilt

cords. The head is of white satin, painted. A violin, or guitar, is decorated in the same way. Pine pillows still flourish. I made a lambrequin of felt and plush, using hemlock cones for ornaments. I varnished them after threading on strong thread, and then put on a few touches of fire gilt. Three large pine cones which I picked up at Vassar, I varnished, tacked on to each a half yard of ribbon, and suspended them from the corner of the shelf. I tried to use acorns for a fringe but did not succeed as they fell to pieces. I did not have much success with milk weed pompons. The florists color them so delicately and form them into fans and other ornaments.

To crystallize grasses put one pound of alum into two gallons of boiling water. In this solution suspend the grasses. The sediment may be used over any number of times, and the process repeated upon the grasses if necessary.

Cushions are made with a plush corner for pins, and the rest of satin; hand-painted. Japanese splashers are much used for ornamenting doors, the stenciled design being covered by a background. I painted on the wrong side of mine a peacock on a tree branch, brightening up the tail feathers with iridescent flitters, or bronzes. A souvenir of a slate quarry I varnished and decorated with pond lilies. Boys and girls in ancient costumes are painted on China matting. The matting like the Jap. splashers are finished with a fringe at the bottom and loops at the top of manilla rope, gilded. Cork chips mixed with common paint makes a rough surface for gilded picture frames and is more durable than rice, sand or hominy. Scrap baskets are seen in every conceivable design, loaded with ribbons.

Glove, handkerchief and cravat cases are suitable for presents to gentlemen."

Dear Ladies,—I must tell you of the latest addition we have to our reading tables. It is INGALLS' HOME MAGAZINE and we are all pleased with the first numbers and have read them over the second time and they look well beside *The Century*, *Harper's Bazaar*, *Ladies' Home Journal*, *Agriculturist*, and our other monthlies. When we become interested in a periodical, monthly or weekly, we continue from year to year for we are all

readers and try to keep posted on everything going on. As our opinion has been asked about story writing, I would say that I like it better without, and so do we all; and one story would not suffice for those who are fond of fiction, but this may be selfish, for others might miss the tale while we have plenty of such reading, and this after all is only my opinion. I enjoyed the Kansas letter in December number as I have a brother in Kansas and expect to go there some time. I notice with pleasure that the Magazine advocates *temperance*, at least no wine is mentioned in the *recipes*, even the wine sauce has no *wine* as an ingredient. I suggest the query—Does this mean temperance? We do not have any license in our County, thanks to the women and our two Associate Judges.

I think there are many good women now and they have much influence. I hope you will have a pleasant year and feel that you will find many subscribers for the Magazine and anything I can do for you will gladly be at your command.

Yours truly and cordially,
HATTIE N. R——.

[We must refer the "query" of this letter to Miss Lathrop who has charge of the "Culinary Department" of the "Household."]

As to both "the story" and the "Temperance Question" we quite agree with our young friend, yet as regards the matter first mentioned we prefer to leave it to the option of readers in general, after the plan adopted by our Publisher.]

Will you please give me, in the first number of the Magazine, a description of the study of pond lilies mentioned in B. C.'s letter in the January number? I am very fond of pond lilies and would like to paint a study of them, but have not yet found one that pleases me exactly. Please tell me, also, if in the printed list of the studies there are descriptions of them. Yours truly,

MRS. R. S.

[The pond lily design mentioned in B. C.'s letter is simply a water scene, showing the lilies growing with wild reeds and rushes. No, our list does not give descriptions, but we will, upon request, describe any particular study which you may wish to copy.]



WILL you please tell me through the Query Department how to do what is called French Art Decoration. Think the pattern is transferred to the material one wishes to decorate, also would like to know where the patterns can be obtained. If it is convenient to answer, shall be very much obliged, etc.

M. A. C.

[By the French Art Decoration, we suppose you mean "Decalcomanie" or transfer decoration. It is simply to apply the transfers which come ready prepared to whatever it is desired to decorate, and can be had for fabric, or for china, pottery, etc. The last named transfers are termed *mineral decalcomanie*. Directions generally come with the ornaments, or may be found in a recent number of this Magazine.]

A SUBSCRIBER would like to know through these columns how to apply photographs to glass for painting; or if you know of any preparation for that purpose, ready prepared, also is it necessary to rub off every bit of the paper from the back of picture to clear them. My pictures always blister. I apply with varnish. What is meant by firing china? Where can I buy lincrusta?

J. C. R.

[YES, there is an adhesive preparation sold by art dealers for applying photographs to glass, but is no better than a thin transparent starch. This should be used while warm, and all the bubbles should be worked out with an ivory paper cutter, or a similar tool. If the least air gets under it will blister, and if the starch is not properly made it will cause spots or a glistening appearance, which injures the picture. No, it is not necessary to remove every particle of paper from the back of picture, but the more you get off the clearer it is likely to be. Rub a paraffine candle over the picture, after you have removed as much of the paper as possible. To do this, heat the glass. This will clear it nicely. Then if there are thick spots, you can work at them with a piece of emery cloth until they are removed, then clear again with the paraffine. Do not use any varnish. By firing

china is meant subjecting it to a sufficient heat to fix the colors which are thus made permanent. There are persons who make a business of firing china, which requires a special kiln for the purpose. The colors used are vitrifiable, that is they become fused into the very glaze of the china or amalgamated with it, and are different from ordinary colors, being mineral substances, otherwise they would not stand firing but would be destroyed by heat. We can furnish the lincrusta in different styles. Send stamp for particulars.]

I HAVE an eighteen inch plaque upon which I wish to paint a dog's head. Will you please to describe one suitable, and also inform me where such design can be had, and if very difficult.

INTERESTED READER.

[WE have a fine study of a retriever suitable for your eighteen inch plaque. It is a silky brown, with intelligent eyes, almost human in their expression. If you have painted animals, you will not find this subject difficult. If you have not, should not advise you to undertake it at present. If you had given your street and number, we would have replied to your query by mail.]

"F. D." can decorate her umbrella jar with the transfer pictures known as "decalcomanie." Obtain a wreath of leaves, such as ivy or autumn leaves, and arrange them around the top of jar with larger ones at the bottom to form a border design top and bottom. Between these borders, apply some pretty design of birds, flowers or grasses and butterflies. The jar can first be painted or bronzed, if the ordinary transfers are used. If the mineral decalcomanie is applied, the ground would have to be painted with mineral paint, or it would not stand being fired.

"A. D. S." Your query is too *personal* altogether to answer through these columns, or in fact to answer at all. While we appreciate your kind intentions, and know that your motives are pure, we yet cannot say

anything which would wound or injure another, however much in fault he or she may be. We try to take for our motto the good old Scriptural injunction: "As ye would that men should do to you, do ye also to them likewise," and we find that it works well, and saves no end of trouble and hard feeling.

"L. G."—Both the December and January numbers of the Magazine had gone to press when your request came, so that we could not comply with it.

"A. M. B."—We know of no firm where you would find a ready sale for plaques and panels, embroidery, etc. Your best plan would be to put them in some large store in your nearest city, allowing the merchant some commission on each article he sells for you. Any art dealer will take them in this way if they possess sufficient merit to sell readily.

"Dora Dourne."—The best way to learn the values of a painting is to study it first in black and white. If you are far enough advanced in drawing to copy from the cast, you will find it a very great help in the understanding of values. Or, if you prefer to do so, copy some good engravings or pen and ink sketches, trying to get the values as nearly like the model as possible. *Harper's Magazine* furnishes many fine illustrations which will afford you excellent examples of black and white. In some of these sketches the soft grays and middle tints are very beautiful and full of artistic sentiment, while their simplicity oftentimes recommend them to the student, as simplicity of expression is said to be "a great constituent of true art."

"Subscriber."—To prepare linen for etching, you should starch it nicely, as you would starch a collar or shirt bosom, then iron smoothly and we think you will experience no difficulty. You can stain your screen-frame to imitate rosewood or cherry very nicely in the following manner. As the wood is unpainted, it will take the dye or stain very readily. A very bright stain is prepared by boiling well in water equal parts of logwood and redwood chips. (Some use cochineal when the chips cannot be had.) You can give

two or three coats in order to obtain the proper depth of color, and by laying on the stain in streaks you can imitate the natural wood. Deepen the tone with the logwood. We have seen wood stained a handsome deep red by the use of Diamond Dyes, advertised in another column of Magazine. The deep crimson was used according to directions until a deep rich tone of red was obtained. A coat of varnish should finish the frame. The addition of a coat of yellow ochre, crimson lake, and Vandyke brown, with black in oil paints, will give more the effect of the real cherry or rosewood.

"Miss M. C. T." queries as follows: "After reading in November number 'What a woman did with an old-fashioned desk,' and about making a book-case of a packing box, it occurred to me that you could tell me what to do with an old clock case, thirty-two inches high, seventeen inches wide and three inches deep, with glass door. Would you take the door off and suspend a curtain, put in some shelves and use it for—what? It is not deep enough for books."

[No, we should not suspend a curtain before so small a case, but should convert it into a small cabinet to stand on a bracket shelf or upon a small table. This can be done very easily indeed by fitting in some small shelves and decorating them with a narrow beading of Lincrusta Walton. A pretty cabinet for minerals or curiosities could be made in this way, but for such uses should not remove the glass door, which will preserve the contents of cabinet from the dust. If the molding on the outside is flat, you can glue on a fancy border of the lincrusta, but if an ornamental molding, the whole case could be ebonized or bronzed. If bronzed, a pretty statuette, or other ornament, also bronzed, would add not a little to the appearance of the cabinet.

"L. F. U."—We think a gold paper, or one with a large part of the design in gilt, would harmonize well with your blue drapery, which is a shade which would not contrast prettily with the olive pattern, nor would we advise the blue you suggest, as your room being north would look too cold and monotonous. The height of a dado is a mere matter of taste and individual opinion, some prefer-

ing it about three feet from the base board, about the height of the ordinary chair rail, while others like it still higher and some not so high. If carried higher it is pretty to finish with a narrow molding to match the picture rail. Some of our readers may not know the convenience and beauty of this last named decoration. It is simply a molding, either in gilt, bronze, or wood, such as cherry, ebony, etc., provided with hooks so curved in shape as to fit over the molding and kept in place by the weight of the picture, which is suspended by a fine gilt wire from two of these hooks or clamps. In this way the walls of a room are not defaced by nails, and the pictures can be hung at any height by lengthening or shortening the wires, or in any place by sliding the nooks to the proper position. Any one who has tried the picture rail will not be at all disposed to go back to the old-fashioned way of hanging pictures. You can use a border or not with the rail, which, however, if wide and handsome, will take the place of the border, if you do not wish to go to the expense of having both.

"Madge."—Your request for a peacock feather design is complied with in this issue. The directions for lustra were fully given in January number. To copy the designs you have of flowers, birds, etc., which you cannot draw off at sight, use tracing paper, laying it face down upon your canvas, or academy board, and, placing the design over it, proceed to trace all the outlines, with either an ivory point or lead pencil. Be sure your design is fastened securely so that it cannot slip or move about.

"F. C. E."—We cannot answer lengthy queries by mail, unless the conditions of the query department, laid down in a late number of Magazine, are complied with; nor can we give explicit directions for copying pictures, or for household decoration. We regret that our correspondents are obliged to wait so long a time for an answer to their queries through these columns, the copy going to press some two months ahead. However, if they are sent in early they will receive the earliest possible attention.

"A. T., Lynn, Mass."—Description of peacock feather given in this number. Yes, fix-

atif is used for crayon as for charcoal work, but it is very difficult to apply it to the face of a drawing without destroying the velvety softness and flattening the tones. Would advise you to put your picture under glass, and frame it for protection, or else to apply the fixatif to the back of the paper. The objection to the last named method is that it discolors the paper if a light tint. Yes, any fancy work, painting or drawing may be sent to us for suggestion or criticism, or for notice in these columns if the conditions of the department are observed.

PLEASE answer these questions in Magazine: Are any of the "Art" or "Decorative" companies that advertise for young people to work at home reliable? I have received circulars from several, wanting cards, plaques, panels, velvets, etc., painted. Feel afraid to send money for outfit; but should like to do the work if I was sure the company was honest.

[We know of none that are reliable. Such offers are generally "a delusion and a snare" to trap the unwary. Would advise you to steer clear of all such catch pennies.]

WHERE is the best place to send hand-painted articles? What sells best?

[Send them to your nearest art dealer, who will sell them for you on commission, if they are saleable. Panels, plaques, screens, tiles, pottery, all sell well when nicely decorated.]

I MADE me a handsome felt paper-holder, decorated with the beautiful woodbine and spider-web design, published in your Magazine, enlarged and slightly altered. It is very much admired. What besides cards and eggs are suitable for sale at Easter?

[Book-marks, panels, plaques, blotting-pads, bannerettes, or similar articles with suitable designs, are all appropriate as Easter favors.]

Is the thin, white paint, that gives the velvety look, applied before or after the other paint is dry? I cannot make it look right.

[This question is too indefinite to answer satisfactorily. Let us know what kind of painting, subject, etc., and we will try to reply so as to help you.]

I THINK your Magazine the best publication for beginners I have seen, and shall show it to several interested in painting and advise them to subscribe. M. I.



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LYNN, MASS., MARCH, 1888.

Good News for Our Canada Customers.

THERE is a new postal treaty between the United States and Canada, which allows us to send merchandise to Canada by mail. We have been obliged to send all merchandise to our Canada customers by express, owing to certain laws of the Post Office Department; but the laws are now so changed that we can send the goods by mail. The duties will be collected when the goods are called for at the post office. Canada customers will please send us money orders, bills, or fractional currency. We cannot accept Canada stamps.

Our Advertisers.

PLEASE read carefully the advertisements in this Magazine. We do not intend to let any advertisements appear in this Magazine but those we consider all right. By looking the advertisements over you will see that we have some of the best advertisers with us. If you need any of the goods advertised, send for them, and we will guarantee that you will get your money's worth.

GET up a club for the Magazine.

Stamping Patterns.

WE give this month illustrations of a fine assortment of Stamping Patterns for scarfs. Please notice the very low prices that we charge for those Perforated Patterns. Also please take notice that we furnish any of these designs stamped on Felt, Linen, Silk, Pongee or Plush. You can select any designs that you wish and we will stamp them to order, a design on each end or one end as you prefer.

Our Customers.

THE name of every one that buys goods of us is entered in our registry books, and we consider you *each* and *all* our customers. We intend during the year to send a sample copy of this Magazine *free* to every one that bought goods of us during the year 1887. We hope you all will find so much in the Magazine to please and interest you, that we shall receive a year's subscription from every one that receives a sample copy. If you should get more than one copy, please hand the extra copy to some friend that is interested in fancy work.

Ingalls' Home Magazine Free!

Do you want to get this Magazine *free* for a year? You can by sending us a club of only four yearly subscribers at \$1.00 each. Please *take notice* your subscription is not to be counted as one of the *four*—but you get up the club of four—send us the full address of each with the \$4.00 to pay for the subscriptions, and we will give you *free* a year's subscription for getting up the club of four. Each subscriber, also the one that gets up the club, has the choice of any one of the five premiums. Be sure to give your full address.

Stamping Outfits.

PLEASE read carefully our advertisement of stamping outfits. This is the best \$1.00 outfit that we have ever offered to our customers. The patterns are all *full size* and sure to please.

THE 20,000 copies of the January number are exhausted. A new edition will be issued.



WHITE HERON AND PINK WATER LILIES.

INGALLS' HOME MAGAZINE.

VOL. I.

LYNN, MASS., APRIL, 1888.

No. 6.

ECONOMICAL FURNISHING.

TO be able to fit up a home in reasonably good style for a modest sum, is one of the most valuable faculties; indeed that kind of ingenuity that utilizes the materials at hand, making a little do the work of a great deal, has an actual money value in producing good general effects; as in the hands of a person with such gifts, five hundred dollars will accomplish better results, and give more comfort, than a thousand dollars can be made to do where one selects indiscriminately, and because the articles chosen happen to strike the fancy.

The transforming and renewing qualities of paint, paper and kalsomine are well known to the majority of persons, but many do not know the ease with which they are applied, and the small expense in money that is required if a little tact and judgment are used in their management and handling.

Some months since a lady, who does a great deal of artistic work, designing, sketching, and the like, after a wearisome search for comfortable apartments, resolved to try and fit up for herself the rooms that she could not get already fitted for any price within her means. The upper floor of a wide, old-style three-story house was selected for the purpose. It was somewhat removed from the fashionable quarter, but yet in a thoroughly reputable street, and easy of access by several street-car lines. There were two large rooms, front and rear, and two hall bed-rooms, both accessible from the large rooms as well as the hall. They were wide and roomy, and had each a large window, and a transom over the door. Between the large rooms were clothes presses, with ample cupboard and drawer-room, and doors opening through the clothes presses between the rooms connecting them in the usual manner. There were green outside blinds

and small panes of glass, although the entire windows were quite large. The walls were roughly plastered and kalsomined, and the wood-work, although plain, was solid and substantial. The floors were rough and uneven, and, in common with the other woodwork, were a good deal the worse for wear and time.

It was an unpromising place, and only a woman with tact, patience and genius would have had the courage to attempt a reformation in its appearance.

Fortunately the occupants of the house were good-natured, and did not object to the noise and confusion consequent upon a little repairing. A carpenter was called in who repaired doors, blinds, sashes and woodwork generally, and also drove in the nails and planed down the unevenness of the floor. Less than a day's work put that portion of the premises in good order. The ceilings were replastered where the plaster was loose and broken, then a thick coat of very light greenish-gray dry-sized kalsomine was laid on, and the upper portion of the walls of the large room received a coating of the same, only a shade darker.

A dado of gray and gold paper was put around the large rooms, and a neat, inexpensive paper was selected for the bed-rooms.

The wood-work was painted in the two colors to match the kalsomine, and the floor was stained walnut-color around the edges, as rugs were to be used on the large rooms.

The place was now ready for the furnishings, and the entire cost of the materials and work, aside from the artist's own and a woman in her employ, was less than \$25.

Spring roller shades the color of the walls were put up at the windows, the entire set of six costing less than \$5, and walnut poles

were adjusted at the windows and over the doors, at about fifty cents for each one.

The front room floor was covered with a handsome Turkish rug, already on hand, and the various artistic belongings of the owner were arranged about the room. A covering for the back room floor must be provided, and, as that was to be the general utility room and workshop, a rag carpet of light color and excellent quality was selected for the purpose, at a cost of sixty cents per yard, one yard wide. As it was coming warm weather, the bed-room floors were covered with matting, and a strip of carpet was laid in front of each bed. The matting cost about twenty-five cents per yard, and the carpet was selected from remnants at about sixty cents per yard for really excellent tapestry Brussels. As the bed-rooms were small, it was desired that a cheffonnier of fair size would be more desirable than a dressing-case, and would give more drawer room for the space it occupied.

The wash-stand for each room was entirely home-made, but served its purpose very well at the most trifling expense. A dry goods packing-case, about twenty-six inches wide, of the same depth and about forty inches long, was set upon one side, and the cover removed, leaving an open front. Four blocks, each about four inches square, were placed under the corners, and fastened by strong nails driven through the boards of the box. In these blocks holes were made and into them ordinary iron socket bedstead casters were fitted. The result was an easily moveable box or cupboard, with twenty-six by forty inches top surface, and the same space in shelf room on the bottom inside. It was

lined with plain cambric, about the color of black walnut, and covered with a section of oil-cloth exactly the size of the top, fastened down with small tacks. A curtain of gray felt, with a bold design in golden rod, cat-tails, and long grasses painted in oil, was fastened by small tacks from the upper edge of the box, and fell slightly full, nearly to the floor, entirely concealing all but the lower edges of the casters. The curtain was in two sections, and met in the middle of the front, falling together by its own weight. A large square cover with a border to match the curtain, was spread over the top, and held in place by a few fancy brass nails. An ornamental towel rack was fastened by small screws to one end of the box, and this article of furniture was ready for use, and was a great improvement on the store-bought wash-stands in its greater extent and size. A linen cover was provided, or large mats, upon which the various toilet articles were set.

A receptacle for soiled handkerchiefs and collars was crocheted in the form of a large pocket, and tacked to the inside of the box, and work-baskets, boxes, and various useful articles found storage on the broad space at the bottom. In favor of this stand it may be said that, after using it, the owner preferred it to anything of the sort, even a handsome one with a marble top. It is much more agreeable to use, and altogether more roomy and comfortable, as well as less noisy, and with less danger of breaking heavy pitchers or bowls by careless or hasty handling.

Over the stand hung a large mirror, and on either side of this were double brackets, holding various ornamental and toilet articles.

[Concluded in our next number.]

BALL FRINGE.—To make the small worsted balls used in furniture fringes, proceed as follows: Cut two circles of cardboard the size of a quarter, with a hole in the center, pass the wool over the edge of the two circles, put together, and through the center till it is quite filled up; then cut through the wool at the outer edge, and pass a piece of thin twine between the two cards, tying them tightly, tear the card away, and shave the little ball

with a pair of sharp scissors. An easier way, but the balls are not so thick or firm, is to take a thick skein of wool, tie it tightly at intervals, cut it into short lengths with the tie in the center, and shave it closely.

SHELVES covered either with velvet or Canton flannel, are now placed over every door in the house to hold china and bric-à-brac. The effect is charming.

UNEXPRESSED.

[Many of our art-loving readers will be pleased, doubtless, with this little poem from the pen of the gifted ADELAIDE PROCTOR:]

DWELLS within the soul of every artist
More than all his effort can express,
And he knows the best remains unuttered
Sighing at what *we* call his success.

Vainly he may strive; he dare not tell
All the sacred mysteries of the skies;
Vainly he may strive, the deepest beauty
Cannot be unveiled to mortal eyes.

And the more devoutly that he listens,
And the holier message that is sent,
Still the more his soul must struggle vainly
Bowed beneath a noble discontent.

No great Thinker ever lived and taught you
All the wonder that his soul received;
No true Painter ever set on canvas
All the glorious vision he conceived.

No Musician ever held your spirit
Charmed and bound in his melodious chains,
But be sure he heard, and strove to render
Feeble echoes of celestial strains.

No real Poet ever wove in numbers
All his dream; but the diviner part,
Hidden from all the world, spake to him only
In the voiceless silence of his heart.

So with Love: for Love and Art united
Are twin mysteries; different, yet the same:
Poor indeed would be the love of any
Who could find its full and perfect name.

Love may strive, but vain is the endeavor
All its boundless riches to unfold;
Still its tenderest, truest secret lingers
Ever in the deepest depths untold.

Things of Time have voices: speak and perish.
Art and Love speak; but their words must be
Like sighings of illimitable forests,
And waves of an unfathomable sea



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CONDUCTED BY LIDA AND M. J. CLARKSON.

THE MIXING OF TINTS.—DECORATIVE PANEL.—WHITE HERON AND PINK WATER LILIES.

HOW often have we tried to impress upon the minds of pupils the importance of accurate drawing, and yet how frequently do letters from numerous correspondents show how little stress is laid upon this feature of their work.

There is so much ignorance shown in this respect, that we cannot too often enforce the precept that "the basis of all art is correct drawing," and that correct drawing means the giving to each object its proper form.

Do not suppose that by form we mean outline merely, but all intermediate space, the colors being laid on the canvas like a mosaic, giving distinctness of form; thus you draw with your brush as you do with your pencil, or crayon.

It is the correct modeling of form which makes, the incorrect which mars, your picture, yet many ignorantly suppose that all depends upon certain mixture of color, and hence ask again and again for rules as to quantity, just as if they were to compound a cooking *recipe*, or a chemist's formula. It would be quite impossible to give such rules. The best advice that we can offer you is that you take out the colors we name for the subject in hand each month, placing them on your palette in some such order as the following:—Beginning at the upper left-hand corner, supposing that you have an oblong palette and hold it properly—that is, so that the thumb hole comes next to the body—the first color will be white, the next yellow ochre, then cadmium, then vermilion, light red and madder lake, cobalt, or Antwerp blue, raw umber, then the greens, if used, the browns, burnt sienna, etc., and lastly black.

Of course this order is not absolutely necessary, but it will facilitate your work, and help you to mix your tints with greater ease. Place the colors near the edge of your

palette in order to have a good space for mixing your tints.

The next step is to look at your subject—supposing that you have a colored study to copy—with partially closed eyes. The reason for this is that you may see the masses of your picture instead of its minor details, which is all you want at first. Of course it is presumed that you have made a good outline sketch of the subject, and now you are to get simply the general effect of light and shade. Note the colors at first given in the lesson, for instance the palette for sky, the general tone for which is generally given first. Mix these colors together on your palette. You have them already placed around its edge, and now have but to draw them down with your brush, some of each color given, matching thus the sky tint as nearly as possible, not mixing any more than is necessary, for too much mixing dulls and muddies your color, destroying the clearness and brilliancy of your tints. Experience will soon show you when you have the right tint, it is not a sixteenth part of an ounce of this, or the twentieth of that for sky, water or foliage, for such rules would involve the weighing of infinitesimal portions of paint for each different tone, and for each and every palette. How would you do this, or who could have either the patience or the skill to tell you how?

If a mass of color as for sky is light in tone, it will show you that there is a predominance of lighter color, more white, less blue, or yellow or black, as the case may be.

Try to measure the quantity in your eye, that is, look at it critically, asking yourself how much the sky tone partakes of yellow, or of blue, or of white; indeed it is a good practice to notice the skies you see each day in nature, and try to pick out the colors you would need to portray them. It will astonish

you too, to see how soon you will learn to detect the different colors. Before you are really aware of it, you will find yourself thinking, "there is a preponderance of yellow ochre in that winter sunset;" another time you will see how clearly the cadmium tint is seen, or madder lake, cobalt or even black.

Now when you come to paint you will act accordingly. If you have a colored model before you, take up the mixed tint on your brush and hold it beside that portion of the picture you wish to copy. Do not daub your model with it, a suggestion prompted by the appearance of a study of ours which has just come home with a big spot of blue in the sky, which does not belong there, a frequent occurrence, which while it pleases us to know that you are trying to match your tints carefully, is at the same time rather annoying to us, from the fact that a soft cloth dampened with oil would immediately remove this blemish, whereas if suffered to remain it is almost impossible to do so, and it must remain to disfigure our picture. However, this is a digression for which we ask your indulgence.

Now having tried the tint after mixing lightly with your brush, you find it too dark, you are to add more white, or if it seems less yellow than the study, it needs the addition of that color as given in the palette, say for sky, water, etc. There may be a necessity for a trifle more blue, a little more madder lake for the slightly warmer tint seen in the original, while again there may lack a something which is supplied by the merest touch of the brush in the black. Practice combining tints until you detect what is wanting. A natural colorist seems to know intuitively at a glance almost, what is needed, but those deficient in color intuition need to discriminate and adjust the little, yet nice differences, by careful observation and practice.

We have said that your work should look like a mosaic; now when you have placed your colors where they belong, the correct forms, as you see them, work the edges together lightly with a flat bristle brush. Do not soften with a blender, in fact this brush is a superfluity in your color box. Now after working a while put your canvas beside your model, and stepping away from your

easel look at it from a distance, and if what you have done gives you the same impression as the original when you look quickly from one to the other, you may feel that it is right. We consider this sound advice. We have given these hints upon "mixed tints," in answer to numerous requests, and as promised in our January number, and will now proceed to the subject presented for your consideration this month.

Since the publication of the "Flamingo" panel given in *Brush Studies* about one year ago, we have been repeatedly asked for a companion panel, or at least a picture of the same general character, and we now give you in our frontispiece a design of this kind.

The black and white sketch, however, conveys but a feeble idea of the beauty of this picture in color, which we are sure will greatly please those who have been so eager for a suitable mate to "Flamingoes."

The subject is entitled *Heron, Grande Aigrette*, but will be more readily understood under the title of *White Heron and Pink Water Lilies*, the distinctive features of the painting. Like the "Flamingoes," it is a tropical scene with warm coloring and oriental vegetation.

There is the same atmospheric glow in the softly tinted roseate sky, the same pretty contrasts of delicate forms seen against it, with the soft reflected lights of the water. The loss of color in the birds is supplied by the lilies which give just the warmth of tone needed, the flowers suffused with pink gradually leading the eye up to the pale flush in the sky, and giving an almost imperceptible gradation of tint, which is one of the charming features of the picture. The delicacy of this subject, which is of a decorative order, and pretty for a white, or pale blue satin panel, as for canvas, forbids the ordinary lay-in of burnt sienna and turpentine.

In painting, you will begin at the left hand upper corner, using a flat bristle brush of good size, a half-inch at least, and laying in a general tone formed of white, permanent blue, light cadmium, and a trifle ivory black. Now, while this is still wet, take white, vermilion, and a trifle black, and commencing at the horizon with the pure tone, paint up and blend with the blue, in fact bring the blue tint well into the delicate pink at the right.

You may then proceed with the mountains on the right, using the sky palette, but for the dim, distant foliage in the middle and to the left of panel, add to this delicate blue tint, a little light zinnober green and black. Lower at the left this merges into a tone formed of white, a very little dark zinnober green, black, raw umber and vermilion. The lighter tones of green require white, light zinnober green, a little light cadmium and black.

Add more white to this palette for the light rushes, and for the darks, dark zinnober green, a little vermilion and black.

For the tall, palm-like foliage use white, light zinnober green, and a little cadmium, adding raw umber and dark zinnober green in the shading, and more white in the lights; the same for the flower resembling wild carrot, with considerable white in its tuft-like blossoms. The water repeats the sky palette in the lights, but in the reflections of the banks or foliage will require Antwerp blue, cadmium, vermilion and black. The lily pads are painted with same colors, adding white and light zinnober green in the lights, and in the touches of brown, burnt sienna, raw umber, a little vermilion and black.

To paint the lilies, first lay in a delicate gray middle tone, using white, permanent blue and black. On some petals there is a yellowish tinge which requires the addition of yellow ochre, and on others a greenish cast. Paint into the flower while still wet the deeper accents, using white, vermilion, and a trifle black, with a little raw umber and burnt sienna. For the lights, use white, vermilion, and a touch of black, and sometimes a touch of yellow ochre also. For the brownish outside leaves, use white, burnt sienna, bone brown, light cadmium, permanent blue and black.

Do not mix the different colors indicated more than is absolutely necessary, but place the lights where they belong, then the darker accents, then draw them together.

In painting any subject, rub the under tone well into the canvas and paint smoothly, yet not sparing the color, let it be used generously.

In putting on lights, take the paint more on the point of the brush—a large sable is best for the purpose—use little medium and plenty of paint, putting on crisply, but with a light touch, so as not to disturb the under color.

For the darker tones, use more medium and less color, but handle the brush in the same way, which will impart a transparency to your painting. It is the disregard of this caution which causes the muddy appearance of so much amateur work.

Finally to paint the heron of the panel, go over first with a delicate tone of gray, using white, raw umber, and a little bone brown and black. The deeper accents will require the addition of more black, and while this general tone is still wet, paint in the lights and darker shades, using for the lights white, a little black, and the least touch of vermilion. Now taking a smaller sable drag the lights and darks together, indicating thus the light and shade of the feathers.

For the legs of the birds, use white, burnt sienna, yellow ochre, and black, adding in the lights more white, and for the shading burnt sienna, bone brown and black.

The eyes are painted as follows:—The ring which surrounds the pupil is yellowish in color, and requires white, yellow ochre, and a little light cadmium, with white, yellow ochre, burnt sienna and black in the shadows. For the pupil of eye, use bone brown, permanent blue, and black, with a touch of white and yellow ochre for the spot of high light.

The bill is painted with white, vermilion, burnt sienna and black, with vermilion, burnt sienna and black in the dark line or opening.

We have been very explicit in our description of this design, and have spared neither time nor thought to make it clear to the most inexperienced, yet if there should be any difficulty with any feature we may have failed to make plain to you, let us know and we will do our best to explain away any of your perplexities.

Brush Notes.

[Collected from "*Lectures on Painting*."]

It has always been a disputed point, both amongst artists and writers on art, how near an approach to absolute truth is desirable in painting; some insisting on photographic accuracy, whilst others go to the opposite extreme, and consider mere suggestiveness to be the great desideratum in painting.

Much may be argued in favor of both sides of the question, but a medium course is cer-

tainly the best. Imitation of nature is no doubt the foundation stone of all true painting, and the natural inference would be, that the closer the imitation the better the picture. But, on the other hand, a picture which is not an exact counterpart of the object portrayed, but leaves something to be imagined, is generally more interesting than a more perfect copy would be. This fact is particularly noticeable in pictures of flowers, fruit, and still life generally. A picture which at a little distance gives thoroughly the character of the fish, game, or flowers it is intended to represent, will be much more masterly and artistic, if the scales of the fish, the feathers of the birds, and the petals of the flowers are not individually studied with microscopic care, but treated in a broad suggestive manner. In a painting so handled the loss of a few minute details is more than compensated by greater freshness of color, and the charm inseparable from a rapid and dexterous execution.

If indeed it were possible to combine the two qualities, and get breadth and brilliancy united with minute finish, it would even then be doubtful whether the picture would be any the better for the additional pains bestowed upon it. All writers and lecturers on art are pretty well agreed that *excessive finish* is undesirable.

Intelligent finishing consists in correcting small faults of detail, in revising the relative values of the shades and half-tones, in giving definite form to any portion of the picture which may have been neglected.

In the highest style of landscape-painting, although it would be absurd for the artist to elaborate his foliage leaf by leaf, yet there would be nothing beneath the dignity of his art in faithfully giving the general characteristics of the oak, the beech, the ash, etc., so that each species should be distinctly recognized in the picture.

I am glad to note that almost all modern

landscape painters are fully alive to the fact that a tree is not merely a tree, but a particular species of tree, and that the species can be thoroughly indicated without in any way lessening the grand character of the work.

A conscientious artist has often great difficulty in knowing *when* his picture may be called finished.

Some carry their striving after perfection too far, and waste their time over really trivial details, or like Penelope, are always undoing their previous day's work. This is, no doubt, better than being too easily satisfied, but on the whole I think it may be safely said, that when the artist has fully carried out on the larger scale the intentions of his sketch, his work may be said to be done.

He who listens to every piece of advice that is given him, will never finish his work. You probably all know the story of the artist with many candid friends, who became so bewildered by their criticisms that he provided a large piece of chalk and requested each of them to mark the part he desired altered. By the end of the day the surface of the picture was like a section of a chalk-pit.

In the choice of a subject, the spot you select for a landscape for instance, should not be mean and ugly, neither should it be overpoweringly grand and beautiful. Pictures representing the Falls of Niagara, or the gorges of the Rocky Mountains, are generally failures.

A good deal of the merit of a picture lies in the happy choice of a subject.

After giving the subject of light and shade a good deal of thought, it appears to me there is only *one* rule which invariably applies to all pictures, and that is, that there should be a uniform scale of tone throughout the work, the transition from one tone to another should not be abrupt in one part and gentle in another, but the whole work should be in keeping.

TERRA COTTA POTS—An easy way of decorating ordinary pots to resemble terra cotta is to mix some Egyptian red with plaster of Paris, which lay on the surface of the pot,

and with a coarse comb make lines upon it. It dries quite hard and looks just like terra cotta. This is quick and easily done. Enamel paint the color of terra cotta can be procured.



CONDUCTED BY LAURA LATHROP

THE TEA TABLE: HOW TO FURNISH AND DECORATE.

IN order that the best effect in draping may be secured, the table should first be covered with some soft, heavy material. This acts like magic in bringing out the pattern of the damask, giving a cheap table-cloth the appearance of a really good article, while, without it, napery of a very rich quality has a flimsy look, quite out of keeping with the expenditure involved in its purchase. Felt or flannel is the best material for these sub-covers for the table, but an excellent substitute is found in unbleached Canton flannel, used with the nap side upward. Two breadths, sewed together by overcasting the selvage edges, will be necessary to afford the requisite width.

Tasteful tea cloths are furnished in white or buff, with fringed edges and scarlet border. These sell as low as four dollars, including a dozen napkins. Cloths of solid red are still cheaper, and lend a warm, cheerful effect to the home tea-table, especially when dishes of pure white are used. Those who possess tables with handsome hard-wood tops may dispense with the regulation cloth, and use instead a large colored napkin for the center of the table, with small mats at each plate, and under the several dishes. Much taste may be developed in the manufacture of these mats. Very pretty ones may be made of plain white linen, with drawn work borders, fringed edges, with a figure, embroidered with bright-colored wash silk in the center, after the Greenaway or Kensington styles, designs for which are so freely furnished and advertised in this Magazine. A tray cloth for tea tray may be decorated in the same manner, choosing something suggestive of the use to which it is applied. "The cup that cheers" is a pretty design, substituting the figure of a cup instead of the word cup. A tiny tea pot or spray of tea plant in bloom, with "Take only such cups as leave a friendly warmth," is suggestive and appropriate.

As to table ware, there is an endless choice of patterns. Gay floral, or rural designs, sprays of modest field flowers, queer Japanese figures being among the patterns furnished at reasonable rates. These may be had in dull tints, or gay, as fancy suggests. Many people use plain white china, as being always in good taste and easily duplicated if a piece happens to be broken. Plain white porcelain, in the new shapes, is preferred by many, as being more substantial and less expensive, while its creamy tint has a very pleasing effect. Where white ware is used the table may be brightened, and its monotony relieved by highly colored glass pieces. These may be had in sets, but, as in everything else, the fashion of having odd colors and pieces prevails, even to dissimilar sugar bowl and creamer. The practice of having an individual cup and saucer for each member of the family, is a pleasing one in itself, and lends the desired variety. A pretty little Japanese tea pot is a novel addition. Pretty Japanese finger bowls may be purchased very low, especially if one secures a harlequin collection. Delicate fringed doilies laid on the bread and cake plates before their contents are added, the same for the fruit plates. All these brighten and beautify. A word in regard to the use of finger bowls: These should contain only about a third as much water as they will hold. On its surface should be laid a fragrant green leaf like geranium or lemon verbenia. Some substitute gayly tinted autumn leaves in the fall. The doily is laid on the fruit or dessert plate, with its folds so arranged as to show the fringe on all sides, and so small as not to conceal the edge of the dessert plate. The finger bowl is placed on the doily. Before fruit is served, a plate is placed before each guest, who, at once, raises the bowl, removes the doily to the left of the plate, and sets the bowl upon it. The use of the doily prevents any scratching of decorated ware

or coming in contact with the glass. Pretty Japanese mats of paper are in use for the table, and may be bought very cheap. With care they will last some time. Dishes of fruit, in variety, form beautiful color pieces, and should be arranged with as much care as a bouquet of flowers, not forgetting the addition of a few trailing sprays of green. A pot of ferns is very pleasing, and nothing can be more refreshing to the eye than a block of ice laid upon two or three folded napkins, placed upon a large stone-china platter, and these concealed by a bed of moss surrounding the block, or by a mass of any delicate greenery. Select a block nine or ten inches square, chip out a cavity in the center and fill this cavity with ferns and flowers, adding a few trailing sprays to relieve the appearance of stiffness.

While we have suggested so many ways and means of rendering the tea table attractive, the ingenuity of most housewives will suggest numberless little additions in the way of individual pieces, ornamental pepper and salt boxes, dainty preserve plates, etc., and we will simply add, in conclusion, that no matter how elaborate or how simple the appointments of the table may be, the chief requisite is that everything be spotlessly clean; the silver burnished, and the glass polished to the highest degree attainable, with everything—no matter how plain—in harmonious keeping with the ever uppermost idea of neatness.

A FEW ECONOMICAL DISHES.—At this season of the year, the housekeeper's ingenuity is taxed to the utmost, to provide acceptably for the flagging appetites, upon which the viands of winter have palled, and to cater to those to whom the oft recurring desert of mince pie or rich pudding has become a weariness. The market places of our large cities already teem with the tempting delicacies of spring, but those whose homes lie inland, or in the smaller towns, must cultivate with redoubled energy the faculty of manufacturing new dishes from simple or hackneyed material. We append a few simple recipes, hoping they may prove a slight assistance, or suggestion of ways and means, to the overtaxed housekeeper, who thinks of each forthcoming meal with a sigh, because of the ever vexing query, "What shall the next meal be?"

CORNEB BEEF IN AMBUSH.—Chop cold boiled corned beef fine, and put in a greased pudding dish, and moisten with some nice left-over gravy or drawn butter into which has been stirred a tablespoonful of tomato catsup or chilli sauce. Have the mince quite soft. Spread over the top a thick layer of mashed potato which has been beaten smooth with the addition of one egg, half teacupful of milk, and a tablespoonful of butter. Salt and pepper to taste. Bake covered in brisk oven for fifteen minutes, then uncover and brown nicely. The mashed potato may be provided for at some previous meal, if a little forethought is taken. Left-over mashed potatoes may be utilized in so many edible dishes.

CODFISH WITH CHEESE.—Soak over night in cold water a piece of salt codfish. In the morning pick to pieces, freeing it from bits of skin and bone. Bring a teacupful of milk to the boiling point, thicken with two generous tablespoonfuls of corn starch, rubbed into a tablespoonful of butter. When the gravy is thick, add the cod and allow it to become thoroughly heated, but not to boil. Pour into a greased pudding dish, cover the top thickly with grated cheese, and brown in the oven. Serve hot.

BEEFSTEAK ROLL.—Take a large slice of steak, three-fourths of an inch thick, cut from the round. Make a dressing of two cupfuls of bread crumbs, two or three slices of salt pork minced very fine, half a teaspoonful of chopped parsley, a teaspoonful of chopped onion, two tablespoonfuls of melted butter, and pepper and salt to taste. Spread this dressing upon the round, then roll it up as you would a sheet of paper. Tie with twine well wrapped about it, and lay in a dripping pan containing water enough to nearly cover. Let simmer in the oven two hours. It is well to pin the roll in a piece of cheese cloth to prevent the dressing from escaping. Slice crosswise and serve hot with tomato sauce, or better still, with pickled mushrooms or mushroom chow-chow, if you were careful to put up a supply. This is very nice sliced cold for tea. Flank of beef which is the cheapest, and at the same time the most nutritious part of the beef, is fine prepared this way, only it must be secured in a cloth, and laid in a sauce pan with water enough to cover, and boiled four or

five hours. If wanted for slicing cold, on taking from the water, remove the cloth but not the strings, place on a flat dish, and put upon it a pan containing a couple of bricks. Leave until cold.

APPLE TART.—Make a paste as for apple pie, adding a teaspoonful of baking powder, Heap a two-quart pudding dish with nice, mellow apples, pared, cored, and quartered. Grate over them one-fourth of a nutmeg, add a cupful of sugar and one-third of a cupful of water, with half the juice of a lemon, if you wish. Cover with the paste, rolled about half an inch thick, and gashed in two or three places with a knife. Bake in a moderate oven for three-quarters of an hour. Serve with cream and sugar, or with the pudding sauce given for plain plum pudding in our November number.

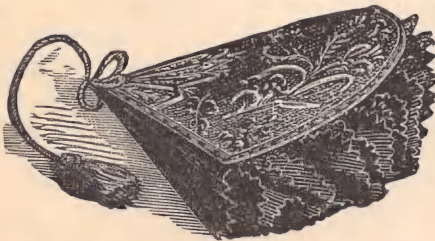
GRAHAM PUDDING.—This is a delicious pudding, and has the merit of being very wholesome—especially nice for children. Beat together one egg, one half cup of sugar, add one half cup of molasses, one cup of sweet milk, a pinch of salt, one teaspoonful of best soda, and two generous cups of graham flour; last of all add one teacupful of raisins or English currants well floured. Pour into a pudding dish or deep baking pan.

Place this in a steamer, and steam over a kettle of boiling water for three hours. Do not uncover the steamer at least for an hour. Have plenty of water in kettle, and do not allow it to stop boiling. Serve hot with sauce for plain pudding given in November number. If you make your own syrup after directions given in answers to queries in February number, you may, if you prefer, use one cup of this syrup for sweetening, and three teaspoonfuls of Royal Baking Powder, with three level teacupfuls of graham flour. This is a very convenient pudding to make on ironing day. No soda is used with baking powder.

A DELICIOUS DESSERT.—Use one can of pineapple sliced very thin, one can of dessicated cocoanut, or one fresh cocoanut, grated, and eight nice oranges peeled and sliced very thin. Put a layer of pineapple in a glass dish, then one of orange and then one of cocoanut. Keep on with successive layers in the same order until all is used. Use a small teacupful of powdered sugar, sprinkling it between the layers. Set away in a cool place until wanted. This is a very fashionable dessert for parties, and is called a *macédoine* of fruit. Other fruits of harmonious flavors may be substituted.

Fancy Penwiper.

THIS fan-shaped penwiper consists of four pieces of thin card-board cut to shape and covered on the outside with dark colored velvet or plush, either embroidered or paint-



FANCY PENWIPER.

ed with some simple, conventional design. The leaves are of a contrasting color of cloth pinked out at the edges.

Painted Pincushion and Bottle Covers.

ALL squares are now generally placed diamond-wise, and the larger pincushions for the dressing table are trimmed in accordance with this fashion. One pretty example, in dark blue satin, has the top triangle veiled by lace, on which rests a bow of old-gold and blue satin loops. On the opposite half is painted a bouquet of primroses. Round the edge is sewn a box plaiting of soft lace, which also surrounds the satin doilies, whereon rest the perfume bottles inclosed in a blue satin cover, painted with primroses, and secured round the neck by an old-gold ribbon. Loops of ribbon also adorn the lower angle of the doily.

PLEASE mention this Magazine when answering the advertisements.

HOW TO BEAUTIFY THE COTTAGE HOME.

ANNIE HELEN QUILL.

IN this article we will describe a pretty book-case, or rather book shelves. These are to go between two doors or two windows, and are made of plain white pine, and when finished are given three coats of cherry stain and then varnished. The board from which the side pieces are to be cut, should be about nine inches wide, this also will be the width of the shelves.

Any good carpenter will furnish the lumber, and make them for about seventy-five cents; then the amount of stain and varnish that you will have to use, will cost you about twenty-five cents more. You can easily do the staining and varnishing yourself, and thereby save money.

I find that in varnishing, it is not only best to work in a warm room, but allow your work to remain in the same temperature until dry, as cold air passing over it chills the varnish and dulls its brightness. A damp atmosphere will give varnish a dull, misty appearance, therefore, when you have anything to varnish, do it in a dry, warm place.

Something that is very pretty, is a slate calendar. The slate should be about 7 x 13 inches inside the frame. The frame is gilded; two straight lines are drawn across the slate, one five inches from the top, and the other two inches further down. In the space at the top paint a pretty landscape. In the next space paint the figures 1888, with bright gold. Now get a large, common calendar that will fit the bottom space, and gum it on, and then hang the slate with a pretty ribbon, or a gold

cord with tassels, and you will not buy any of the dollar calendars at the book stores this year.

Another new thing is to embroider a felt panel the exact size of the door panels, and then remove the moulding (which is to be gilded), and tack the beautiful felt panel over the wooden one in the door. When it is in place the mouldings are replaced, and a lovelier thing cannot be imagined than a door treated in this way.

A pretty way to make a whisk broom-holder is to take a piece of felt, 6 x 12 inches in size, and cut off the two top corners at three inches from the top on each side; this brings the top to a sharp point. This is turned back on the wrong side one and a half inches, and a button-hole worked in it; next cut a three-cornered piece of felt the same color as the other, this piece should be 8 x 7 inches. The longest edge of this will be the top. This will bring the point at the bottom; the two points which come at the sides are turned under a little, and it is sewed to the long piece in about the center. The whole is now trimmed with ribbon or a pretty cord and hung upon the wall.

Another way is to have a thin board about 6 x 10 inches in size, and this is to be painted with a pretty water scene at the top, then a piece of old red plush is lined with buckram; it is five inches deep and seven and a half inches wide at the top, and six and a half inches at the bottom. This is glued to the board, and hung with ribbon or cord.

FEATHERS.—It is very fashionable just now to have *carte de visite* and cabinet frames of peacock and other feathers, and any old discolored frames can be renovated by using the feathers, laying them round over each other so as to hide the quills, and gumming them with very strong gum. Velvet lamp and table mats can be bordered in the same way. Hand screens of colored velvet can be ornamented by arranging a bouquet of feathers in the center, and work-

ing a small vase or a large bow in silks at the base. In peacock and pheasant feathers this has a very pretty effect. Long peacock feathers can be arranged in jars, with or without tall grass and bulrushes. I have seen a standing screen of glass, with feathers of every color and kind, arranged on cardboard, in a design. A bird's stuffed head formed the center, and the feathers were arranged in the form of an outspread tail. The design was first sketched out.

Easy Lessons in Drawing and Painting.

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CONDUCTED BY LIDA AND M. J. CLARKSON.

THE elementary practice of foliage drawing, given in our last number, will help you we trust to a further step in the study of foliage.

You will find it of the greatest importance to learn to distinguish the characteristic difference of different varieties, which is more manifest in its peculiar branching and general contour and sway than in the particular leafage of the tree. As explained in our last

branch and downward droop of foliage, or yet the short, sharp zigzag of the beech, showing the leaves scattered along the twigs in detached touches. Then again there is the oval or rounded mass of the elm; the graceful lightness and looseness of the ash; the more stiff and formal branching of the chestnut and poplar, so widely unlike the picturesque grace and beauty of the birch and weeping willow. Nothing but practice and the care-



STUDIES OF FOLIAGE.

lesson, you are not to try to depict the shape of each leaf, but only their general form, as seen in masses, and such characteristic peculiarities of growth as will distinguish one kind from another, whether belonging to the irregular, angular masses of the oak family, with its star shapes and clusters, the dignified fir, with its smooth surface, which catches the light so strongly and shows such curved

ful observation of these differences will enable you to attain to any marked degree of success in landscape drawing.

As we have before observed, foliage, being the chief beauty of landscape, is, in consequence, one of its most important features. We have, therefore, thought best to introduce another study of it, showing something of the peculiarities to which we have just alluded.

These examples should be carefully analyzed and copied, as advised in our last lesson.

No. 1 is part of a poplar as you would draw it if in the more immediate foreground of a picture. The outline of this species of foliage is formed by small semi-circular touches and shaded by short touches of what we have termed the second shade.

No. 2 shows the same foliage as it would appear in the middle distance. You will observe that it preserves the same general character as to the outlines, but is filled up more in mass, the foliage of a tree always appearing more indistinct in the distance.

No. 3 is a portion of a weeping willow, one of the most graceful and picturesque objects in nature. To portray this it will be necessary to form a number of lines like those used in the first shade and terminate them by a rather tremulous motion of the hand. The shading of this tree is always lightly given, the general character being expressed more by the edges of its drooping foliage than by deep accents of shadow.

No. 4 shows the trunk and branch of a beech. As these are round and smooth, attention must be paid to correct shading. They should be shaded horizontally, except when very dark, and even then the final touches will be the same. The foliage of the beech is given by short, sharp touches, which always follow the direction of the general masses. The necessary touch is a continuation of obliquely horizontal lines, the glossy upper surface of the leaves giving the lighter accents, while underneath are touches of shade.

No. 5 is part of an elm, with its oval, rounded mass. You will see that the touch here corresponds with the general character of the tree. The contrasts of light and shade are not so diversified as in other foliage, but more boldly contrasted and hence more abrupt. The rounded character of this foliage must be carefully indicated. The necessary touch was well shown in our last lesson, and should be practiced until thoroughly understood.

No. 6 gives simply a trunk and branch of a poplar.

No. 7, a pollard willow, which is often an artistic feature of a picture, especially when the tree is an aged one.

No. 8 shows a stunted oak, with the characteristic foliage described last month.

Our description of these varieties is not as full as we would wish, but we hope to give examples from time to time and we trust these preliminary exercises will help you to understand more readily. When you have acquired sufficient freedom of hand to produce the parts and varieties of trees as shown in our illustration, we may venture to introduce more finished and complete examples for further study.

Sepia Painting.

THERE remains but little more to be said upon the subject of sepia painting, as you may readily apply the rules laid down in preceding lessons to all future studies.

The little sketch given this month is intended to embrace all that has hitherto been advanced upon this subject. The outlines must be clear, and the study requires careful drawing as to perspective and general form.



A SEPIA SKETCH.

In sketching the foliage, the trunks and branches of the trees may be outlined and the masses merely indicated. As a rule, foliage is painted in masses, no special detail being given except in the nearer foreground. In the subject here presented the sky is "spared

up," that is to say, the light is given by the natural tint of the paper left uncovered.

There are two principal features to be observed. The deep accents of the foreground and the pale mass of mountain by which the eye is gradually led up to the bright expanse of sky.

The pencil outlines should be very lightly drawn, then the whole picture, excepting, of course, the sky, may be washed in with the first tint. The foliage of the middle distance should next receive a second wash, which may be carried over the water, also, until it is gradually lost as it is merged into the light. The masses of foliage may now be treated in a somewhat different manner, that is, in painting this portion of the picture, do not take much color in the brush as there are variations of tone which must be observed, and if too much color is allowed in the brush it will be difficult to obtain these effects, as the touches would flow together instead of being distinct, as shown in illustration.

In laying on the second tint, be careful to spare up the light shown along the shore of the lake, which has been washed in the first tint, as also on the boat and immediate foreground.

You will notice upon examination of this picture that four tints are observable: the light of the sky, the pale local color, or first shade, the middle tint, or flat shade, shown in the foliage, reflections in water, etc., and the fourth shown in the deep accents of the foreground and foreground foliage, as also in the darker touches and markings. These markings are put in with the deepest tint, using very little color in the brush.

Do not make the mistake often seen in the efforts of beginners of giving too much prominence to the trunks and branches of the trees. You will notice that the foliage hides them to a very great extent, so that they do not form a marked feature.

The foreground shows the color applied in separate touches and dabs instead of washes. Let them be distinct, as shown, and do not smooth them any, but allow the color to dry,

after which deeper touches may be given to obtain the necessary variation. The boat is washed in with the first tint, the markings being carefully drawn in afterward. Observe where the light strikes this prominent object and in this way preserve its form by the bright light around the edge. The shadow cast under is another wash of shade No. 2. The reflections in the water will require careful attention.

Reflections in general follow the exact form of the objects which cast them, but should be given a softer outline.

Useful Hints.

A SHARP pen-knife or eraser may be used to obtain sharp lights.

CRUMBS of stale bread are very useful in removing color, but they must be free from all oily ingredient.

THE pupil is advised to enlarge the subjects given in the Magazine each month, copying each on a larger scale.

WHEN any of the washes are too dark, they may be washed out with clear water and then gently sopped up with blotting paper.

IN large masses, a sponge may be used after washing over with the brush. This may be passed over lightly but in all directions to avoid taking the color off in streaks.

THE edges are to be softened with a moist brush, and in this way very sharp and brilliant lights may be obtained in the midst of broad washes of color, sometimes much more readily than by sparing them up, or, in other words, leaving the paper bare at first.

SHADOWS cast by any object may be done by several washes or by a single application of dark color. It is not always either necessary or advisable to "spare up" the cloud forms or other masses of light. Instead of this, spread a tint, the depth of tone required, over the whole sky, and after this is perfectly dry take out the lights as already described.



Crocheted Patterns.

CONDUCTED BY JOSIE K. PURDY.

NEW DESIGNS.

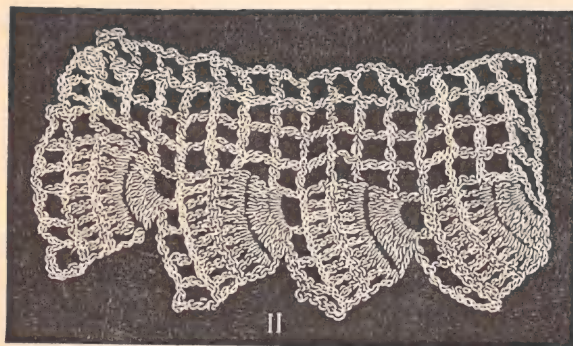
Egg Net. — Pattern No. 10.

This is a very convenient little article, to be used in boiling eggs. The eggs are placed in the net, plunged into the boiling water, and held there for the required time, when they are easily removed without danger of scalding one's self.

Use knitting cotton, or darning cotton No. 8. Make a chain of twelve stitches, catch in a circle, and into this crochet one single, five chain, thirty times. Crochet round and round, catching the single on top of five chain, until you have forty-eight rows, break off, run a long whale bone, or dress reed through the top loops, bring the ends together and wind with cotton for a short space. This forms a handle. Fasten a small tassel to the bottom. A larger one may be made by crocheting forty loops in the circle of twelve, and making sixty rows.

Crochet Pattern No. 11.

1st Row.—Make a chain of twenty stitches. Turn, one double into seventh stitch from the needle, two chain, miss two, one double into the next, two chain, one double



into the next, missing two stitches, two chain, miss two, one double into the next, two chain miss two, one double into the last stitch, five chain. Turn.

2d Row.—One double with two chain in every double of last row, nine doubles into space made by seven chain of last row, three chain. Turn.

3d Row.—One double in each of the nine doubles of last row, the three chain at the beginning, serving as one double, one double, two chain on top of next five doubles, the fifth being caught in the third stitch of five chain, five chain. Turn.

4th Row.—Like second, only make double into double, three chain. Turn.

5th Row.—Seven chain, one double between second and third, two chain, one double between first and fifth, two chain, one double between sixth and seventh, two chain, one double between eighth and ninth, two chain, five doubles on next five, catching fifth into chain, five chain. Turn. Repeat from second row, making cluster of nine doubles into fifth space of last row.

Crochet Pattern No. 12.

Make a chain of thirty stitches. Turn and make a shell (three doubles, two chain, three doubles) into the sixth stitch, one chain, miss one, two doubles into the next two stitches, one chain, miss one, shell into the next, one chain, miss one, two doubles into the next two stitches, one chain, miss one, shell into the next five chain. Turn. Make foundation chain very loose to avoid pulling.

2d Row.—(*) Shell in shell, catch down into one chain with single stitch, five chain, catch down into the next one chain, shell in shell, catch down into one chain with single stitch, five chain, catch down into next one chain, shell in shell, (*) six chain, catch in six chain at beginning of foundation chain, three chain. Turn.

3d Row.—Twelve doubles, (the three

chain counting as one), in six chain, (*), shell in shell, two chain, catch down in the middle of five chain of last row, shell in shell, repeat once, five chain. Turn, (*). If a straight edge is desired after last shell, make one chain and double in third stitch of five chain of last row, five chain. Turn.

4th Row.—Repeat from (*) to (*) in second row, twelve doubles on top of twelve doubles of last row, three chain. Turn.

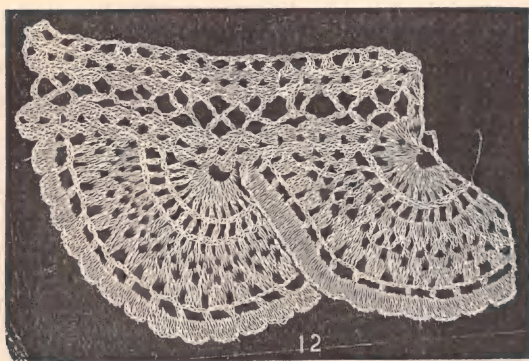
5th Row.—One double one chain between each of the twelve doubles of last row, and one before the shell, repeat from (*) to (*) in third row, five chain. Turn.

6th Row.—Repeat from (*) to (*) in second row, one double into each double, and two into each space of last row, giving thirty-six stitches, three chain. Turn.

7th Row.—One double, two chain, one double, between first two clusters of three doubles, repeat this eleven times more, then repeat from (*) to (*) in third row, five chain. Turn.

8th Row.—Repeat from (*) to (*) in second row, three doubles with one chain between, in each of the two chain of last row, three chain. Turn.

9th Row.—Three doubles in one chain between clusters of last row, repeat from (*) to (*) in third row, five chain. Turn.



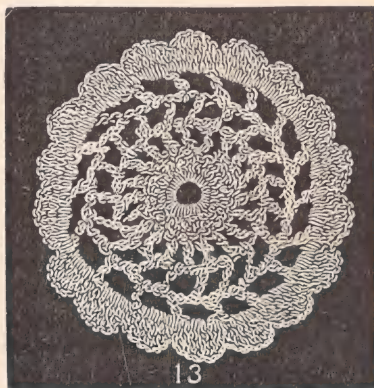
10th Row.—Repeat from (*) to (*) in second row, one chain, two doubles separated by two chain between each cluster of three doubles of last row, three chain. Turn.

11th Row.—A scallop of one single, five doubles, one single, in each of the two chain of last row, repeat from (*) to (*) in third row, five chain. Turn. This completes one scallop, for the second begin at second row,

catching the six chain in the middle of first tiny scallop, catch the second time in second scallop, etc.

Crochet Pattern No. 13.

Make a chain of ten stitches. Join, and into this make twenty doubles.



2d Row.—One double, one chain, into every stitch of last row.

3d Row.—One double, two chain, under each one chain of last row.

4th Row.—One double, three chain between each double of last row.

5th Row.—One single, four double, under each three chain of last row.

These wheels are very pretty for tidies, or joined by an edge they may be used for trimming.

Crocheted Handkerchief Case.

THE materials required for this beautiful little case, are, one spool Briggs' or Florence knitting silk, three-quarters of a yard lining silk, and four yards of ribbon, No. 5, and a fine steel hook.

Crochet a chain a quarter of a yard long, and work on this crazy stitch until you have a piece three-quarters of a yard long.

Fold over an eighth of a yard on each end for pockets, hem with the silk, or crochet a border all the way around, through which lace the ribbon and tie in a pretty bow.

Baby's Knitted Jersey.

Two balls of Saxony and No. 15 needles. Cast on one needle seventy stitches. Knit two, purl two for seventy rows; then knit

back and forth. Chain until you can count seventeen ridges. Bind off all the stitches except fourteen. Knit back and forth. Chain till you have seventeen ridges, then bind off. These fourteen stitches make one shoulder-strap. Cast on again seventy stitches, and knit another piece the same size, sew up the

sides and join the shoulder-straps. Crochet a shell edge around the neck and arm holes, and around the bottom, too, if desired. So many physicians are recommending the use of silken underwear, now, that this little garment might be made of silk, and a dainty little article it would be.

BABY'S BUDGET.

MARION LESLIE.

IN this month's budget I want to say a few words concerning the little girl's pretty white pinafore. Sweet, fresh, bewitching little garment that it is. How could any little girl in a clean little frock, and enveloped in one of the dainty things, be otherwise than a pretty sight?

There are ways innumerable of making these, and a variety of tastes to suit, but I will only describe a few very attractive styles. Cut a short-waisted body of the goods (sheer, clear goods, either striped or plaid), trim the front with a strip of lace some four inches wide. This can be of insertion, wide or narrow, or of two bits of wide lace joined together. Cut out the goods under this lace. Gather the skirt, two widths of material, to the wrong side of the body, and stitch over the gathers one edge of a strip of feather-edge braid; then turn the braid up on the body and stitch it again. This has a remarkably neat effect, and is the easiest way to finish the seam. Trim the neck and arm-holes with a lace edge.

On another apron cut in the same style, there were three narrow double ruffles, running from the neck to the gathers. The

goods were a delicate lace stripe, the ruffles fine Swiss muslin, lace-edged; these also trimmed the neck and arms. The garment was a dainty one.

Still another was sent after a close slip pattern, allowance having been made for a two-inch plait in front, and an inch tuck on each side of the back, near to the hems. Stitch hems, tucks and plaits. Then on the front lay a piece of good lace or embroidery about two inches wide, to reach from the shoulder, close to the neck, to the plait at the waist-line. This forms a pointed vest. Stitch the lace on with feather-stitch braid. Under the plait at the waist-line, sew two long sashes of the goods, to tie around at the back. The plait in front, also the tucks in the back, should only be stitched as far as the waist, then allowed to fall open. This, too, is a very pretty style, and approaches nearest of all the "pinafore" of our grandmothers.

After baby emerges from the glory of a second birthday, this garment is strictly in order; and I sincerely hope all the babies to whose mammas the budget speaks, may fairly revel in plenty of pretty pinafores.

SOFA COVER.—A very effective ornamentation for a small sofa is made by taking a strip of satin plush, or of velvet, about five inches wide, and nearly the length of the sofa itself; on this embroider a vine in some distinct and some quite open-work pattern. When this is done put a narrow strip of sim-

ilar material but of a different color, around it as a plain border. Line it with stiff cloth, and apply it to the sofa with unseen and immovable pins. It should not be placed in the center of the seat, but be drawn forward so that it is just above the puff or band of plush which finishes the sofa cushion.

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CONDUCTED BY LIDA AND M. J. CLARKSON.

SOME PRETTY UMBRELLA STANDS OR WASTE-PAPER HOLDERS.

IN response to our call for *original* designs in December number of Magazine, we have received a very happy suggestion from Mrs. Katie Reynolds Taylor of Decatur, Ala., which we are sure will please and interest our readers, more especially those with slender purses, who have to make the most of the little they have for household decora-

After my kitchen stove was put in place, there was an extra joint of stove pipe left, and I had some rope with which I had once secured an old trunk. The pipe was flattened a little to make it oval in shape, and then coated inside and out with dark red house paint, then a wooden piece made to fit the bottom, and the rope in which a knot had been tied, fastened around the top edge, with the knot in front to conceal the ends. The bottom was treated in the same way, and a second coil of rope added for a better finish and a more secure base.

"The piece of wood at bottom should be at least an inch thick, and should project a little from the pipe, so that the last coil of rope can be nailed to it. Then the rope should be completely covered with the red paint, and after the bunch of jonquils has been painted, the stand, the coils, and all the rope should be highly bronzed and the crevices made a dull tint of bronze, by using very little powder with the medium. I have found that a piece of chamois skin will polish the bronze nicely after the third coat has been allowed to dry."

The illustration shows very plainly how the stand is made. Now that these stands are devoted not only to their original use as umbrella holders, but as receptacles for ornamental plants, ferns, grasses, etc.; they have become great favorites in the decoration of the home.

We give an original design for one, the construction of which will also come within the capabilities of clever hands, and entail a very slight expenditure.

Our second illustration will show exactly how this handsome holder is to be made, but that there may be no mistake, we will describe it carefully. Four smoothly planed boards are joined after the manner of an ordinary box, or a box of the right dimen-



DESIGN FOR UMBRELLA STAND.

tion, and whose resources are limited to what they can do at a small outlay for material. We shall describe Mrs. Taylor's design for umbrella stand in her own words:

"I read your proposition to amateurs in December Magazine, and I send you a *fac-simile* of an umbrella stand I have made.

sions will answer, although it is difficult to find one just the correct shape, high and narrow. Upon the four sides we first stretch



UMBRELLA STAND OR WASTE BASKET.

canvas, a light sketching canvas can be glued at the edges smoothly, or if preferred plain lincrusta walton can be used instead. It is now an easy matter to decorate the four panels in oils or bronzes, according to individual taste. Some such decoration as shown in illustration *à la Japanesque* is both quaint and attractive. The corners, top and bottom of holder, are now finished either with a gilt or bronze moulding, or with strips of lincrusta in imitation of moulding. This style of lincrusta can be bought by the yard and cut into strips, there being from ten to twelve strips in a yard. The feet are formed by large linen spools, cut in halves and nailed to the bottom of box, and the ornaments at the top corners, of smaller spools, upon which is glued a glass ball, or agate, such as boys prize most as marbles. The mouldings and spools are then neatly bronzed or gilded, and the whole given a coat of varnish, which preserves and finishes the article.

This stand when made thus will not exceed a few dollars in cost, while one of similar style, with tiles and antique trimmings, is sold for \$12.00.

Our third illustration, shows a handsome brass stand, from the works of a standard brass company, valued at \$18.00, but we will whisper a secret to our readers which will enable them to imitate it nicely at a cost of not over \$3.00. Buy three-quarters of a

yard of lincrusta walton, the style known as "hammered metal pattern." Glue this to a cylindrical pipe and decorate with ornamental bands of the lincrusta in Greek or key pattern. Bronze or gild with best metallic powder, and you have "a thing of beauty and a joy forever."

A correspondent in Kentucky has made several of these, and has been much pleased with the result.

These stands are also most useful as waste paper holders, the second illustration being particularly adapted to this purpose.



HAMMERED BRASS UMBRELLA HOLDER.

Speaking of this subject, reminds us of the very handsome waste-paper basket received from Mrs. A. T——, of Long Island, New York. It is what she terms an eel basket, but is entirely new to us. Doubtless sea-shore readers will recognize the name. It is a high, narrow basket, tapering up at the neck, with a round cover, and Mrs. T—— has twisted coils of hemp rope around the basket, terminating with a graceful knot, and fringed-out ends.

The effect is graceful, and is admired by all who see it. The basket is simply varnished, but could be bronzed, painted, or gilded, although we prefer it in its primitive condition. Perhaps it may not have occurred to readers to turn these baskets to this use, or to procure them for decorative purposes. They are certainly superior to the birch baskets so much the fashion a while ago, being more durable and unique. Our renewed thanks to Mrs. T—— for her odd gift, as well as the quaint and charming hint it has afforded.

A GREAT many of the plush photograph frames have curtains of soft silk fixed on a bar at the top and bottom. These can be drawn across at will, but are usually left open

at each side of the frame. The same style is applied to mirrors, and has a very pretty effect. A toilet mirror, a pier glass, or one over the mantelpiece, looks equally well.

TALKS ON FLOWERS.

J. B. KETCHUM.

FOR those wishing a collection of house plants, I would recommend the Chinese primrose. They are easily cultivated, and almost constant bloomers. There are white and crimson with yellow center, light pink and striped, double and single flowers, fringed and plain petals. The *alba magnifica* is one of the finest. The color is pure white with a yellow center; the flowers are very large and fringed. It does not, as many think, injure the leaves of the primrose to wet them; it is allowing the sun to strike them while wet that mars them. Keep them away from the sun as long as one drop of water remains on the leaves; and, let me add, handle your plant very carefully, shower them with a fine rose sprinkler, and touch the leaves as little as possible. Primroses do best in a sheltered and cool position. Do not put them in strong sunshine. Stimulate occasionally with liquid manure, or water to which a few drops of ammonia has been added. Do not give your plants too large pots, or you will have more leaves than flowers. Often plants do not bloom, because having so much room their strength is expended in forming roots and leaves. This rule will hold good for all plants.

The abutilon also deserves mentioning as a house plant. It is one of the easiest plants to grow, thriving with very little care. It is not particular about rich soil. Keep it in a small pot as it will bloom beautifully. To grow them, start them in three-inch pots; when that is well filled, transfer to a six-inch. Keep it shaped as you wish by nipping off the young shoots. Sink it into the ground in summer, and cover the hole in the bottom

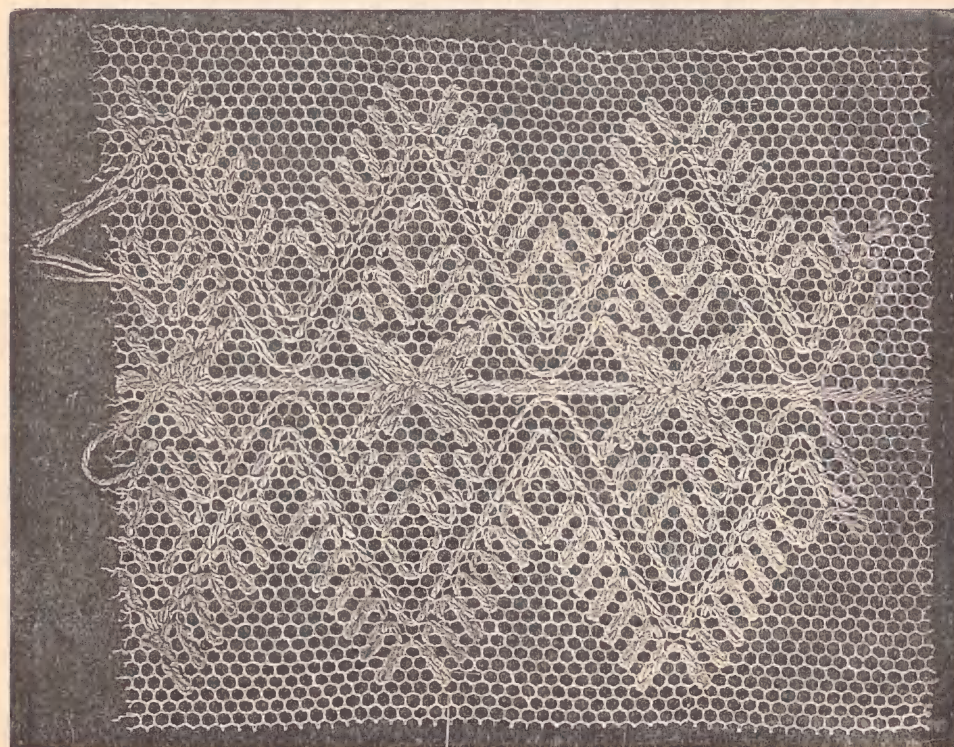
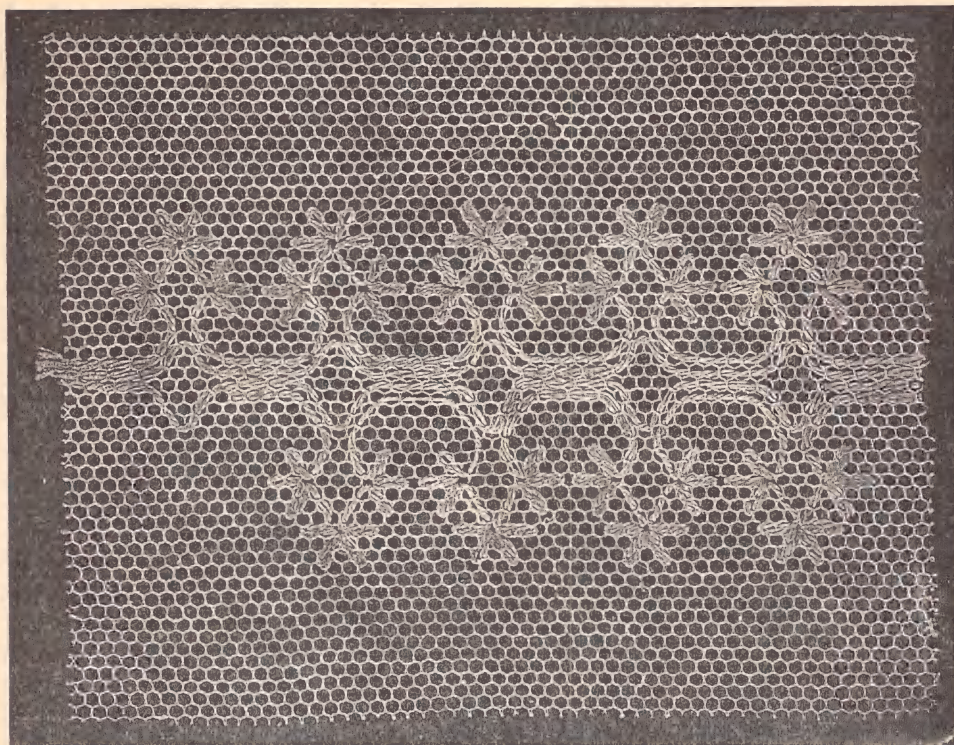
of the pot, or you will find on lifting it that your roots have started for a journey to the center of the earth. If you want a large plant for your window, transfer to a ten or twelve-inch pot. Of this plant, the best are: *Darwinii*, the flowers are a deep orange scarlet, veined with pink; the *boule de neige* is a beautiful white; the *Thompsonii*, leaves spotted with bright golden yellow. They are easily raised from seed; planted in April under glass, plant will bloom the first season. They may also be propagated by cuttings.

I do think there is not enough said about ferns. They are easy to cultivate; will grow beautifully in places too shady for other plants to thrive. They are good for baskets, vases, or rock-work, and for pressing they are unequalled. There are so many varieties of them, that it would be impossible to mention them all here. The *adiantum farleyense* is a new variety; the leaves are large and drooping. The *lygodium scandens*, is a Japanese fern. It is valuable as a climber, and will grow sixty feet. Those who have had a fernery growing through the winter, if they wish them to do well another winter, should take the plants out and set them in some shady places. Planted again in September, they will have increased enough to fill two ferneries.

I have been asked what will kill earth worms in flower pots. They do not injure the plant, but a dose of hot water, will, I think, prove effectual; or give a dose of lime water once or twice a week. There is no danger of getting it too strong, as the water will hold only so much lime, the rest lies on the bottom.

BULRUSHES can be preserved a long time by being touched at each end with liquid gum, or by being "dabbed" all over with the same, the gum sinks in and does not show, and it prevents the rush from bursting in a hot room.

I FIND the easiest and prettiest way of decorating flower pots in the house is with the artistic, tinted, cheap, soft silk handkerchiefs. Cut them across the center and tie them round the pots, making the ends into a bow. — *Housewife*.



Decorative Embroidery & Painting.

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CONDUCTED BY LIDA AND M. J. CLARKSON.

PROPER MATERIALS.—OUTLINE STITCH.—SNOWBALLS IN EMBROIDERY AND PAINTING.

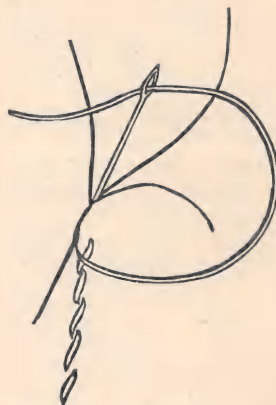
IT is very unwise to make choice of poor material for embroidery. You may practice the stitch, as suggested in our last number, with ordinary thread or yarn, but when ready for nice work it is best to make choice of good articles, and, although there need not be a lavish expense, everything should be in keeping with the general character and purpose of your work. For instance, it would be in poor taste to make up rich plushes, or other costly foundations, for articles of homely, every-day use, as toilet sets, tidies, etc., for these, while suitable for a scarf, a valance or a piano cover, would soon become crushed and soiled when put to a use involving much wear and tear. The neatest toilet sets are those which can be easily laundered, hence the suitability of drawn work and linen embroidery. This rule holds good not only for the foundation chosen, but to the materials with which designs are worked. Handsome silks, flosses and chenilles are in keeping with rich fabrics, while crewels and wools are appropriate for canvas, felt, momie cloth or other less costly material.

While the variety of stitches used in ancient and modern embroidery are legion, there are two which are generally useful, particularly so at the start, when your experience is limited. These are the Kensington stitch, described in last month's issue, and the ordinary outline, or stem stitch, which has been termed "the basis of all modern embroidery."

Outline stitch is simply a long stitch forward on the right side of the work, and a shorter one back on the underside, or, in other words, a kind of back-stitch, very simple and yet difficult to describe. The illustration here given will make it plainer to you than any thing that can be said of it.

In working the stem of a leaf or flower, begin at the lowest point on your pattern and work upward until you come to the juncture

of the stem with leaf or flower, as the case may be, then, if there is more than one outline marked for the stem, work back until you reach the starting point, always working lengthwise, not across, as is sometimes improperly done. The leaf or flower is worked in the same way, from the right side to the top, taking care always to keep your thread at the right of the needle as you draw it out of the fabric.



OUTLINE STITCH.

When you have gained the point of leaf or flower petal, work down the left side, reversing the method by keeping the thread now to the left of the needle, instead of the right as when working up. The veining of leaves is done in the same way and manner.

To get a regular, even stitch, take particular pains to insert your needle in an exact line with the preceding stitch, but in working curved outlines you will have to insert the needle at a slight angle to insure the proper slope. This will be found, in all probability, the greatest difficulty to the beginner.

The following suggestions from the little manual on "Outline Embroidery," published by the *Art Interchange Company*, of New

York, may make the subject yet clearer to you:

Three *special* directions may be given for the method of working. *First*.—The stitches must not vary in length. The grace of the outline is disfigured and often destroyed when a few stitches are a quarter of an inch in length and the next few a third or a half of an inch. Keeping the stitch even is, in fact, the principle trouble with beginners. They often lengthen them unconsciously, and after a line is finished, the last stitches are found to be double or treble the size of those with which it was begun. This unevenness is a great blemish.

Second.—The line must be kept straight. Particular attention must be paid to bringing the needle through on exactly the drawn line, and not a little more to one side or the other. The effect of fine outline work should be that of pen-and-ink drawing, and where a straight line is required the least waviness or suggestion of timidity or uncertainty takes away the force of the design. When the crewel follows the lines in the pattern, the desired effect is produced, but the least deviation gives it an expression of hesitation which cannot be too earnestly guarded against.

Third.—The stitches must be of proper consistency; neither too loose nor too tight. When too tight, they pull the fabric of the work out of shape. Steaming and careful pressing can modify this to a certain extent, but can never entirely restore the clear, graceful outlines which in this work are the principal beauty. On the other hand, if the stitches are too loose the fault is equally serious. The work has then an unskilful, slovenly appearance which betokens the awkward needlewoman, and the evil is increased and becomes more prominent after several washings. If these three directions are accurately observed, perfection in the work will be quickly attained.

It will be seen, then, that considerable judgment is needed in doing even this simplest of stitches properly. The rounding of corners, or sharp turns in working various designs, requires that the stitches should be taken in a manner to avoid an awkward shortening or lengthening of the stitch. In order to do this, the distance should be carefully measured by the eye and the stitches adjusted accordingly. Remember our admonition in

a previous number, always to work with a short thread, and a needle too small for the thread is equally objectionable.

Now that dainty tray-cloths and doilies are the necessary adjuncts of a well appointed table, the popularity of outline work is quite obvious; its adaptability to these objects has rendered it most acceptable to all lovers of needlework.

The designs Nos. 2, 6 and 7 of the Clarkson Stamping Outfit are very suitable for this



DESIGN FOR SOFA PILLOW.

kind of embroidery, and will show the style of pattern that should be chosen. The lines should not be too close but free and open and rather bold in effect. The supply department of this Magazine furnishes many choice patterns for this branch of work.

For more advanced workers in embroidery, we give this month a very handsome design of snowballs for sofa cushion. The leaves and stalks are of different shades of dark-green arrasene. The balls are first raised, or padded with crewels, by working round and round in a circle until the disk is entirely covered; it is then filled in with large French knots of crewel, or zephyr, and the knots are then interspersed thickly with cut stitches or tufted work. To do this a double strand of filling silk is laid on the face of the work, between the knots, and caught into place by an over stitch of strong silk (twist is best) of the same shade. This is drawn tightly, leaving standing ends about a quarter of an inch long; the threads are then

clipped on the needle side, the same length, and the ends fringed out with the needle, in order to give a soft, fluffy appearance. The color should be creamy-white, with very pale tints of light-green, and the effect is very beautiful.

The foundation for cushion is dark moss-green silk plush, and the cover is made large enough to allow of its being tied at the corners, as shown in illustration. These corners are lined with a paler shade of satin and tied with narrow moss-green ribbon. A cord of the same color completes the cushion.

Decorative Painting.

THIS design of snowballs is also very suitable for fabric painting, either in oils or lustra.

In oils, the colors required are white, yellow ochre, ivory black, madder lake, Antwerp blue, burnt sienna and light zinnober green,

Lay in the general tone of the flower, first, using white, yellow ochre, a little madder lake, Antwerp blue and black, mixed to a delicate gray tint.

The manner of shading is exactly the same as for other flowers, only that the mass is shaded, not each minute blossom which goes to make up the flower ball. Determine at first where the light falls upon the design and then lay in the general effect, dividing into

simple masses of light and shade. The deeper accents of shadow are given by adding a little burnt sienna to the general tone. Now observe the highest lights and touch them up with white, yellow ochre and a trifle madder lake. Look for the delicate half tints of green, seen in the natural flower, which seem to unite the masses of light and shade, and add a trifle light zinnober green. Finally, pick out a few of the most prominent petals, painting them somewhat in detail but leaving the rest in a mass. To pick out the whole flower thus, in detail, gives a stiff, conventional appearance which is suited only to Kensington painting, where you wish an imitation of embroidery.

To execute this design in lustra, paint the balls with silver, using sparkling silver in the high lights and steel in the shadows, indicating the centres of the more prominent blossoms with a touch of green gold. For the leaves, use dark green, dark dull green, and light dull green, touching up the lights with green gold and veining the leaves with gold if desired. Keep the lights where they belong, as in plain painting, otherwise your work will have a patchy appearance.

The prettiest ground for this design is a moss-green, olive, deep pomegranate or terracotta color.

For painting, either in oil or lustra, a heavy, close, short-nap velvet or plush is desirable.

JAPANESE SCREENS.—These can be covered with satin, and bordered with chenille fringe; some have just one corner turned down to form a pocket, others have pockets placed across. Fringe and tinsel lace are best round the edges. Arrasene embroidery is quickly done, and greatly improves them.

CHAIRBACKS.—Madras muslin, with the pattern outlined in gold thread, make pretty chairbacks; so do a number of oriental patterned ones, somewhat Algerian in their character, sold for a very small sum. Strips of muslin bordered with lace have often a band of gold embroidery across one end. Thin silk in delicate maize and pink shades is a good groundwork for an outlined pattern on gold. An easy way is to lay a cheap

light pattern lace across the end, and outline it with gold.

PRETTY PORTFOLIO.—Take the cover of an old book of any size that you wish. Cover the outside with black satin, upon which you have embroidered, painted or appliquéd, some pretty design. Line it with crimson silk or sateen. Sew crimson satin ribbons upon the short sides, opposite each other, and tie them in pretty bows. Of course the upper ones must be left considerably apart to allow of letters or pictures being slipped in. Then sew a ribbon from the top of the two ends to hang it up by. A very pretty finish to put over the over-handed seam around the edge is a fancy silk cord. If made neatly this is a very pretty and convenient article for a sitting room.



CORRESPONDENTS will kindly conform to the following rules, viz:—

To write only upon one side of the paper, when the letter is intended for publication.

To state whether the full name of the writer is to appear in print, or if not, to give some initial or *nom de plume*.

To write as legibly as possible.

If a private reply is required, to send with the communication, an envelope properly stamped and addressed.

AKRON, Jan. 10, 1888.

Dear Miss Clarkson,—How do I like your Magazine? Splendid. No story is needed to make it attractive to one interested in fine art. It is just the one thing needed—brimful of beautiful illustrations and sensible advice—and almost any one, with close application to the plain directions, would be astonished at their progress in a short time. I hope to learn much from this jewel of a helper. Personally I would like it if some of the illustrations or panels could be full-page, but not wishing to criticize,

I remain your friend and subscriber,
M. V. S.

[Your wish will be realized as to full-page illustrations, as they will be frequently given.]

TACOMA, WASH. TER., Dec. 15, '87.

Dear Friends,—I may call you friends, may I not? Your letter which reached me this morning was such an agreeable surprise, because so entirely unexpected. I never dreamed of a private answer, and I appreciate more than I can say, your kindness in answering. With it came the December number of the Magazine, another delightful book; how I shall treasure them and at the end of the year have them bound, so that I can always preserve them, for their contents are such, that when my little daughter, now six years of age, reaches womanhood, they will be a source of as much pleasure to her as they now are to her mother. Indeed, she takes a lively interest in them now, and longs

for the day when she can paint lovely pictures.

How nice of Mrs. F. to send you the buffalo horn, and what a pleasant letter she wrote. I enjoyed it, and I am sure you and your sister must have laughed heartily over the allusion to "M. J." I wonder if Mrs. F. could not be induced to give her method of cleaning and polishing horns. I should really like to know how, for they are so beautiful. In San Francisco I have seen big arm chairs made from the big horns of the Texas steers, mounted with silver and upholstered in plush. They were works of art, and very expensive ones too, but they were also very beautiful.

The Magazine has given me so much pleasure (and I am one who *know* the dollar does not pay for all), that I am going to send you a slight return in the shape of a Puget Sound star-fish, ready to hang on the wall, and a bunch of pressed maiden-hair ferns, such as grow on the banks along the Sound. This letter is growing long, but in another one I will tell you how I cure the star-fish, and perhaps some of your seaside readers may try their hand at it, they are such odd, pretty ornaments. Oh, there is just one thing more I want to say. I see there are some who want a story, and the sentiments of the readers are asked on the subject. I should say no, by all means, the Magazine seems to me complete without it. Perhaps all who take it, are not as favored with reading matter as I am, for we have four of the best monthlies published, come into the house each month, besides lots of books, so perhaps I am not a fair judge in the matter. Now don't get discouraged, for you are doing a noble work. Just think to yourself, now perhaps I am helping some poor girl who has never had a chance to learn before, and putting the means into her mind and hands to earn a livelihood; and who knows, may be, to keep her from going wrong. Such thoughts should help you on. Wishing you the best success, I remain,

Your sincere friend and well-wisher,

MRS. J. B.

LONE TREE, IOWA.

Misses Clarkson,—I have a cute little arrangement for the writing desk; perhaps you would like me to tell the ladies of the new Magazine about it. I got one of the fancy mustard jugs (or pitchers you might call them), decorated it with hand-painting, and filled it about one-third full of sand so that it would not turn over easily, and we just stick our pens into it (wrong end up of course). Now when I make a mat for it with a frill of flannel for penwiper, I think it will be complete. If this is acceptable, I may send more.

MRS. J. D. RITTER.

I RECEIVED many pretty little gifts at Christmas, among them one which I shall try to describe, as it may give you some suggestion for useful fancy work. It is called *Shoe Findings*. Two pieces of card-board, 6 x 3 inches, are neatly covered with velvet on the outside, satin on the inside. They are then overhanded together, making a V shape. At the edge of each long side, half the distance down, a small piece of half-inch ribbon is sewed. This, when tied together in a bow, serves the double purpose of keeping the sides together and decoration. Into the V the spool of linen thread is dropped, a piece of the ribbon passed through it and tied in a pretty bow on the outside. Across the end intended to hang against the wall is shirred a little pocket for the card of buttons; in the opposite end is the dainty flannel pad worked with silk to match the ribbon. A loop of the ribbon is placed at the middle of the short end to hang by. Hoping this may be of some service to you, I send it.

M. E. B.

Short Extracts from Our Letter File.

LUMPKIN, GA.

THE Magazine is a treasure *just as it is*, and I for one cast my vote against stories. If you care for them, I will send directions for making fancy articles. I do a good deal of such work and wish to add my mite to the Magazine. Success to it. *Brush Studies* have been a great help to me.

Respectfully,

MRS. W. C. — .

[Your directions for fancy work will be gratefully received.]

PORTSMOUTH, R. I.

Dear Misses Clarkson,—I want to tell you how much I enjoyed the letter from the English sister. I began to think how I could arrange my sitting room, and after a while I went to work. Really, as she said, I would not have known some parts of my room, they were so much prettier after the change. I think the hints given in that one letter, worth the price of the Magazine to me.

MRS. P. H. P. F.

I HAVE just made a banner rod that I think is quite pretty. It is made of wire wound with tinsel. On the ends wrap cotton to form balls. Wrap with tinsel, sewing so as to keep in place. As I could not get a rod and wanted to finish the banner, I think it very nice.

M. J. HACKETT.

I IMPORE you, dear Miss Clarkson, to use your influence to allow no story to intrude its frivolous head within the artistic pages of the Magazine. Let us have anything containing information, but never a story.

The cold chills creep over me when I even think of you devoting good printer's ink and paper, to the average magazine narrative, especially when it would usurp the place of something really instructive.

Will you be so kind as to tell us in the next issue of the Magazine, how India ink is used, how made for application, and how the middle tints and high lights are put in. That is, will you tell us, if not too profuse directions are needed?

G. W. B.

[Your query has been quite fully answered under head of "Sepia Painting."]

[From Mrs. J. F. B., Teacher of Painting at C., W. Co. Pa.]

Oh, yes, about the Magazine. You dear girls, just what you have given us in this one number is worth the subscription price for one year. To begin with, drawing lessons are the very best thing for us amateurs. My scholars are delighted with the idea of this easy plan of free-hand drawing. My method is mechanical, and I shall adopt your plan and use it alone in my classes hereafter, for I think it so simple, and it will be such good practice to train the hand in being more steady in using the brush also.



"L. G." writes: Please tell me how to shade a drawing so as to give the effect of a cloudy, drizzly day? Will shading the whole sky, land and water, with the shading mentioned in Drawing Lesson No. 1 give this effect? Again: What is the charcoal mentioned in some of your Studies, is it common charcoal, or can it be bought ready for use? I mean the charcoal used for sketching outlines on canvas. Also: What is the palette for a clear bright western sky about sunset, with the sun behind the clouds?

[To obtain the effect you desire in your drawing, you should study the values of your picture just as you would any other subject. One uniform shade would not give the effect, as there is a variation of tone in the most monotonous subject. Would advise you to obtain such a subject, and study carefully its lights, shades and middle tones. You will find a good illustration of this kind in *Harper's Monthly* for February, 1888, entitled: *Une Jetée En Angleterre*. The best charcoal for outlining is the soft willow stick used in charcoal drawing which comes in packages or bundles at 15 to 25 cents per bundle of fifty sticks. There is a special "Rouget" which is intended expressly for drawing on oil canvas at 60 cents per bundle of twenty-five sticks, but the first mentioned will answer the purpose quite as well. For the clear sky of which you speak, you will require a luminous gray tone, gradually merging into a pale blue, growing darker as it nears the zenith. The palette will be white, cobalt, yellow ochre, ivory black, and a trifle madder lake. Very little cobalt is used in the first or horizon tint, and the gradation should be very delicate from this to the pale blue. Try your tints on a piece of waste canvas until you get them the right tone.]

"Poppy" asks: How are the sheep represented in your study No. 134? Is the storm a snow or a rain storm, and could the picture be adapted to a larger canvas? Also will you sell me your photograph, as I desire much to have it?

[The sheep are in a meadow; the storm is

a driving sleet. Yes, your canvas will do. We do not sell our photographs much as we would like to oblige "Poppy," whom we thank for her kind interest and esteem. We would call attention to the rules for correspondents, one of which we have overlooked in "Poppie's" case, as she wrote before the rules were published, viz: that no attention is paid to anonymous communications.]

"Mrs. G. C. Lewis" asks: Will you kindly give some hints as to the decoration of tiles for umbrella stands?

[There are numberless ways of decorating tiles for umbrella stand. Hints in "Household Decoration" this month may suggest two pretty designs, the daffodils and the quaint Japanese fancy. A water scene, with pink water-lilies is something newer than the catkins and flags so often described. The design of *White Heron*, or part of it at least, given in *Brush Studies* this number, would be charming adapted to this purpose. If a floral design is preferred, branches of dogwood on a warm gray ground, apple blossoms on a delicate sky tinted tile, orchids and maiden-hair fern, yellow daisies and reed birds are all good. We can furnish studies in color suitable for this purpose, in a variety of designs.]

"S. L." says: I am but an amateur, and find your books and *Brush Studies* very instructive, as also your teaching in the Magazine. Hope stories will find no place in it. Please answer these questions: (1) With what flowers should I decorate an olive green plush lambrequin? Would not single poppies be pretty? (2) Would you advise plain oil painting, iridescent, or lustra? (3) Which do you think prettier, lustra or iridescent painting? (4) Should the pile of plush be so filled up with paint as to appear smooth?

[Yes, the poppies would look very well on your lambrequin in the deep, rich red shades. Trumpet creeper would also look well on olive shades, and where there is a decided golden tone, pond lilies are charming. (2) Our preference is for plain oil painting, al-

though lustra when well done is showy and handsome. Should not use iridescent on anything as large as this. (3) Lustra painting has more artistic merit. Iridescent is apt to look gaudy unless used judiciously. (4) The pile of plush should not be flattened in painting, nor should the color be plastered on. This is the cause of the unsightly cracking so many deplore, when too late for remedy. The paint should be worked *into* the pile, not plastered upon it. This gives a soft, chenille like appearance, which is one of the most attractive features of this kind of painting.]

"Kate M. P. —": Your little sketches are deserving of mention, but are not of use to us as illustrations. The arrangement of flowers is a little too stiff and conventional, and the lights are too scattered. When you copy a subject from life, you should allow the light to fall from one direction, that is, place your object where it will receive the light most effectively, with strong shadows in contrast. Unless the light and shade is thus pleasantly distributed, you will fail in securing an agreeable picture.

"Anna K. —" asks: (1) What is meant by sizing? (2) What makes my pictures turn yellow after they have been painted awhile? (3) Do not artists buy their powder and mix the paints themselves, and is it not just as good as the tube paints?

[Sizing is a kind of weak glue, or glue diluted with water, used to prepare certain articles for painting or decoration. For unglazed pottery, shellac varnish is an excellent size, or filler. (2) If your pictures turn yellow, either your paint is inferior, or the medium you use for mixing is not the proper kind. Silver white is not so apt to turn yellow as the other whites. (3) Very few artists grind their own colors, and when they do they have the conveniences for it, and understand how to prepare them. When paints are as reasonable in price as at present, should not advise you to try to prepare them yourself. There are American colors now that are very low-priced and yet reliable.]

"L. A. T." asks: (1) Will you please to give colors for painting deer, or stag, and

fawn? (2) Distant mountains, distant trees, middle distance, distant and middle-distant trees?

[The color of deer would be a brown modified with gray, that which we commonly speak of as "fawn color." You will need for the general tone, Vandyke or bone brown, white, yellow ochre, a trifle blue, burnt sienna and black. For the shadows use a little more burnt sienna, raw umber and black. In the lights, white, yellow ochre, permanent blue and a trifle light red. (2) It is difficult to answer your other queries without knowing more definitely what the subject is you wish described. Distances are almost always to be painted with the same tints as the sky, but in somewhat stronger tones and grayer tints. For distant mountains, cobalt, yellow ochre, white and black are useful colors. Distant trees often require cobalt, white, madder lake, and black, sometimes yellow ochre, cobalt, Indian red, and again cobalt, white, madder lake and brown madder. For trees in middle distance, cobalt, white, yellow ochre, madder lake, or burnt sienna, Vandyke brown, cobalt and yellow ochre. Do not suppose however, that satisfactory rules can be laid down in this general way, as subjects vary indefinitely. The directions given from month to month in the several departments on painting should enable you to learn much as to the different palettes of which you query. Our intention is to give such a variety of subjects and color schemes, as shall help our readers to paint from nature when they shall feel disposed to make the attempt.]

"Sister Sacred Heart" asks: Will you please give me a little instruction about drawing from the object—a block for instance? After the horizontal and main perpendicular lines are determined, how shall I proceed to measure by sight to get the other lines? To what length must the arm be extended in taking sight?

[To explain to you satisfactorily the method of measuring by sight would involve a description of the "vanishing point" or "center of vision," and would take up more space than we can well give in our query department. We hope, however, to furnish some helpful hints upon these subjects in our draw-

ing lessons shortly. Hold your pencil at arm's length when taking proportional measurements.]

"C. A. S. M." To paint Jacqueminot roses, lay them in first with vermilion, and into this paint the middle tones with madder lake, white, and a trifle cobalt. For the deepest accents use madder brown and a trifle black, and for the high lights on the rolling petals, use madder lake with pure vermilion in the brightest touches. The lights are added after glazing with madder lake.

"Mrs. Ed. D——." says: Please answer through your interesting columns whether in painting you complete a flower at one sitting before the local tone dries. I have derived much help from your art lessons, and wish

you success and prosperity in your new field of labor.

[Yes, it is better to paint as much of your flower subject in at one sitting as possible, as you can obtain much better results thus than by allowing the lay-in to dry. The tones are united and softened much more effectively in this way, and it is advisable to undertake only as much of your picture as you can finish at a time, so as to have back-ground and flowers all wet at once.

Several "Subscribers" query as to a certain glass painting which is "very transparent and beautiful." This is doubtless oil painting with the specially prepared glass medium which renders it transparent and is sometimes styled *silicene*. There are glass colors to be used with the medium, and no firing is required.

FANCY FELT PENWIPER.

FREDERICA HAMMOND.

CUT from pieces of felt, thirteen rounds three and three-quarter inches in diameter. For these to rest upon cut two rounds of felt, five inches in diameter. Two or three rounds of chamois skin or flannel, four inches in diameter, the edges either plain or pinked, are then cut to be placed between the five inch felt pieces.

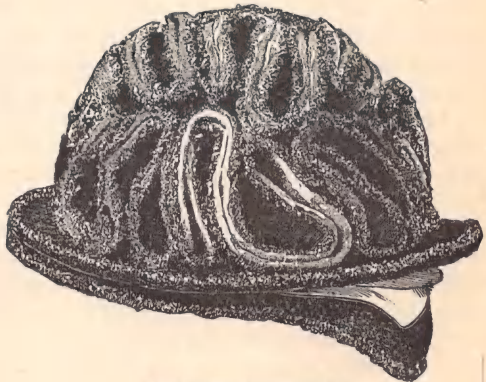
One ball of tinsel cord is needed to trim the edges of all the rounds of felt. Two penwipers may be neatly trimmed with one ball of tinsel cord.

Select six or seven different colors for the felt rounds. Take two of the darkest shade for large rounds. Four rounds of the prettiest shades are sewed together for the center. Then take the remaining nine and form a circle, putting the four just sewed in the center of the circle of nine. In folding these rounds, before sewing together, take one and fold double, then fold it into thirds, as a fan folds, and fasten it at the point with a needle and thread.

Put the chamois skin rounds between the two large rounds, and sew together in the

center, then fasten the small rounds on this base.

The following are pretty colors to use:—Peacock green, orange, mouse color, light blue, bright garnet, olive, for small rounds, and two shades of brown for large rounds.



FANCY FELT PENWIPER.

The publisher furnishes tinsel cord for 12 cents per ball. Also a package of felt remnants for 15 cents, postpaid.

Publishers Department

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Address

INGALLS' HOME MAGAZINE,
67 WHITING STREET. LYNN, MASS.

LYNN, MASS., APRIL, 1888.

April Showers.

THE April shower of Magazines that we send out this month completes the sixth number, and we are pleased to inform our readers that INGALLS' HOME MAGAZINE is a success, and has come to stay. We already have a good list of yearly subscribers, but it is only a drop in the bucket to what we expect to have at the close of our second year. As was said in our first number, we shall try to make each succeeding number better than the last. We think by the *showers* of letters that are received that we have thus far succeeded. All seem to be highly pleased with the Magazine, and are *unanimous* in saying that the Magazine does not need a story to make it complete.

We are planning "great things" for the second volume, but are not ready yet to announce them.

Advertisers that wish to reach an intelligent class of lady readers, that *read and answer advertisements*, will do well to place their

yearly orders now, before rates are advanced. Special rates made with those wishing to place yearly or large orders.

To Be Given Away!



50,000 HANKS OF
Ingalls' Waste
EMBROIDERY
SILK TO BE GIVEN AWAY!
THIS SILK comes in yard lengths, assorted colors in each Hank. We will send a Hank of this Silk **FREE** to any one that sends us **15** two-cent stamps (30 cts.) for a **THREE MONTHS' Trial** Subscription to **INGALLS' HOME MAGAZINE**, a finely **illustrated Monthly Magazine**, devoted exclusively to *Fancy Work, Painting, etc.* Price, only **One Dollar per year**. LIDA and M. J. CLARKSON, authors of *Brush Studies, etc.*, write exclusively for this Magazine. Send **30c.** for **3 Months' Trial Subscription**, and get a Hank of this Silk **free**. Address

Ingalls' Home Magazine, Lynn, Mass.

We are inserting this advertisement quite extensively. This is a very liberal offer, made simply to introduce the Magazine into *new* homes. The hank of silk that we give free with the three months' subscription is just *one-half* the size of the hanks that we sell for twenty-five cents. It is a very nice silk to use for crazy patchwork, etc.

Stamping Patterns.

We give a few pages of illustrations this month of choice Perforated Stamping Patterns. The alphabets that we illustrate are very nice and prices *low*. We do not sell single letters of the small alphabets. When you order any of the patterns that are illustrated in this Magazine, *be sure* to put the letter M before each number, so that the numbers will not get mixed with the numbers in our Catalogues.

Ingalls' Catalogues.

HAVE you got Ingalls' 1888 Catalogue of Stamping Patterns? Price, 10 cents. Ingalls' Big Catalogue, price, 25 cents. We will send you the 1888 Catalogue for 4 cents; the Big Catalogue for 10 cents.



PLAQUE STUDY OF APPLE BLOSSOMS.

INGALLS' HOME MAGAZINE.

VOL. I.

LYNN, MASS., MAY, 1888.

No. 7.

SPRING! HEIGH-HO, SPRING!

COO, twitter and flutter and call!
Oh Winter's away, away!

Here's a gay mottled crest, a peep of red breast,
A flashing of wings blue and gray:—
And the robin pipes in the sprouting grass,
The swallow's aswing in the air,
The bluebird carols, the catbird calls,
There's melody everywhere.
Spring! heigh-ho, Spring!
Lifting their merriest strain
They sound the sweet story how, crowned with green glory,
Comes Spring with her jubilant train.

What is it that smiles by the brook,
Laughs up from the sod at the gate?
A wind-flower bending above to look;
A daffodil slender and straight.
There are smells of warmth and of mellowing turf,
Delicious perfumes as we pass;
There are starry eyes on the dogwood bush,
And starrier eyes in the grass.
Spring! heigh-ho, Spring!
How the buds swell in the sun!
Where young leaves are glancing a green mist is dancing,
The miracle-work is begun.

— *Estelle Thomson.*

A CENTER OF ORDER.

By the Author of "How to be Happy Though Married."

IF woman is "a balm of distress," she should also be the center of order. It is impossible to over-estimate the importance of orderly habits, not merely to herself, but to her relations and friends. When early acquired, they become a kind of instinct, discomfort and disorder disappearing before them as if by magic. For the orderly arrangement of a household by no means de-

pends upon the amount of money that is spent in it, but rather on the orderly habits of its mistress. Of course, clever servants can do a great deal; but even they become demoralized in time, when the mistress and the young ladies of the house are not orderly.

It is the details of comfort supplied by the women who take care of it that make a home. The family sense of well-being does not con-

sist in the romantic surroundings, or architectural beauty, or artistic furnishing of a house, so much as in the cleanliness, the neatness, the punctuality — in a word, the order of its interior economy. These are the outward and visible signs of the character of a good housekeeper.

How can I tell her?
By her cellar,
Cleanly shelves and whitened walls.
I can guess her
By her dresser,
By the back staircase and hall,
And with pleasure
Take her measure
By the way she keeps her brooms;
Or the peeping
At the "keeping"
Of her back and *unseen* rooms;
By her kitchen's air of neatness,
And its general completeness,
Wherein in cleanliness and sweetness
The rose of Order blooms.

Speaking of girls' work, the Rev. H. R. Haweis says, "Order, neatness, cleanliness, must first be learned. God's world is *in order*. Some habits must be learned young. If you are not orderly at eighteen, the chances are you never will be. A slovenly girl will make a slatternly wife. Go home and look at your cupboards. How many things can you find without a hunt? Peep into those corners — drawers — nondescript places, where everything for which there is no other place gets stowed away. Do you notice grease spots quickly? Do you take them out, or merely fold them over? A lady said to me, what can be worse than a glove that has been mended? 'A glove that wants mending,' I replied."

These may seem to be small things, but they show that there are too many girls like a certain lazy, fashionable young lady, who the other day was heard giving the following piece of sententious advice: "Never put off till to-morrow what you can get your mother to do to-day."

One of the first requisites of a well-ordered home is punctuality. If there is no regard for time, a "happy-go-lucky" administration, there is always more or less friction. Trains run at a particular hour. Schools and offices begin at a certain time. So, if the arrangements of a house are not punctual, its

inmates will always be in a wearying, irritating hurry, and yet never in time. Napoleon's cook always had a roast chicken ready for his master at any time he called for breakfast, because every quarter of an hour he put a fresh chicken down to roast. If we cannot afford so many chickens, we must be punctual to the hours of meals. A lady of experience observes that a good way to pick out a husband is to see how patiently he waits for dinner when it is behind time. Her husband remarks that a good way to pick out a wife is to see whether the woman has dinner ready in time. A man said, "I have a very reliable clock, for when it points at two, it always strikes twelve, and then I know it is half-past seven o'clock." I spent the other day in a house the mistress of which resembled that clock, and I never wish to enter it again. Every meal was at least an hour late. The hostess spent much of her time in looking for keys, and only spoke to apologize for things that never would have gone wrong if she had been a center of order rather than as she was, painfully chaotic.

We often speak of "business men," but are there not business women too in the world? Certainly; for the management of a household is as much a matter of business as the management of a shop or of a counting-house. It requires method, accuracy, organization, industry, economy, discipline, tact, knowledge, and capacity for adapting means to ends. All this is of the essence of business, and hence business habits ought to be cultivated by girls who aspire to succeed in life. Mr. Bright has said of boys, "Teach a boy arithmetic thoroughly and he is a made man." Why? Because it teaches him method, accuracy, value, proportions, relations. But does not a girl require to learn arithmetic as much as does a boy? She does; for when she becomes a wife, if she is not up to her business — that is, the management of her domestic affairs in conformity with the simple principles of arithmetic — she will, through sheer ignorance, be liable to commit extravagances which may be most injurious to her family peace and comfort. Method, which is the soul of business, is also of great importance in the home. The unpunctual woman, like the unpunctual man, occasions dislike, because she consumes and wastes time. To the business man time is money; but to the bus-

iness woman method is more—it is peace, comfort, and domestic prosperity.

The dying pauper, in the old story, was told by the beadle that Heaven was not for “the likes of *him*,” and that he ought to be very thankful to have another place to go to. If home is what women make it, not a few poor husbands have to reflect, with sorrow, that there is no heaven of domestic felicity for “the likes of them.”

The cause of many a man's ruin has been the muddle in his own house, the repulsiveness of his own fireside, so that he has been driven to find an appearance of cheerfulness in the inn and public-house. While he has been learning habits of dissipation that have culminated in the ruin of his body and estate, his wife meanwhile, sitting at home “nursing her wrath to keep it warm,” has become soured and chronically ill-tempered. A man must be a miracle of patience if, on returning from the fatigues of his daily labor, and finding a black fire, the sitting-room in a litter, his children squalling, and his wife vexed and annoyed at her incapacity to correct the muddles, he is not also touched with the like infirmity, and becomes fretful and impatient. A clean, fresh, and well-ordered house, exercises over its inmates a moral, no less than a physical influence, and has a direct tendency to make the members of the family sober, peaceable, and considerate of the feelings and happiness of each other.

In a cemetery a little white stone marked the grave of a loved little girl, and on the stone were chiselled these words: “A child of whom her playmates said, ‘It was easier to be good when she was with us.’”

A similar epitaph might be placed over the

grave of every woman who, when alive, was a center of order. Even if a girl never is destined to marry, or manage a home of her own, habits of order are no less necessary. She probably has not much money, and finds it difficult to get new clothes. Care and tidiness make old garments look better than the new ones of rich girls who take no care of them. A gown brushed and folded, or a hat or bonnet regularly put away safe from dust as soon as done with, will look well four times as long as one that is thrown aside anywhere when taken off. Do not, then, even in reference to your own personal belongings, despise that good old rule, “Have a place for everything, and always put everything in its place.” When choosing a wife a man should, without letting her know she was being tested, ask the girl he is thinking of, to find something belonging to her in the dark. If she is, as she ought to be, a center of order, she will easily be able to do so.

Women complain that it is more difficult for them to get work than it is for men. The editor of a provincial paper was talking to me the other day about the large number of MS. stories sent to compete for prizes which he had to read. Knowing that he had two clever daughters, I suggested that they might help him. “Yes,” he said, “they might, and they have at different times undertaken to do so; but they never will do just what I ask them as I want it done, and at the right time. My daughters vex me with their unpunctual, unmethodical ways of working, so I prefer to do everything myself.”

Until women acquire, and put into practice, habits of order, they cannot expect their work to be appreciated, and well paid for.

Poisons and their Antidotes.

ARSENIC. — Hydrated peroxide of iron. It can be made fresh by adding tincture of iron to water of ammonia. Use freely.

SUGAR OF LEAD. — Epsom salts in water.

GREEN AND WHITE VITRIOL. — Baking soda in water.

NITRATE OF SILVER. — Common table salt.

OXALIC ACID. — Lime water, used freely.

IODINE. — Common starch.

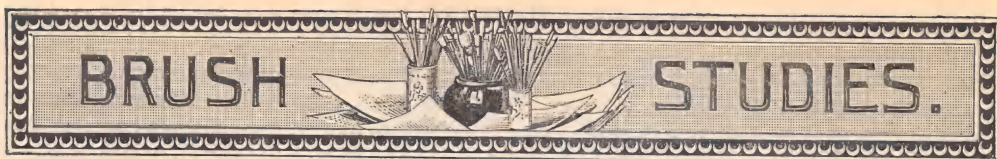
SULPHURIC, NITRIC AND HYDROCHLORIC ACIDS. — Baking soda in water.

CORROSIVE SUBLIMATE. — White of eggs, or wheat flour mixed with water.

CREOSOTE. — White of eggs, milk, or wheat flour and water.

CARBOLIC ACID. — Olive or castor oil.

SNAKE BITES. — Spirits of ammonia on the wound, and large doses of whiskey.



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CONDUCTED BY LIDA AND M. J. CLARKSON.

HINTS UPON SKETCHING FROM NATURE.—LANDSCAPE PAINTING (Continued).—PLAQUE STUDY OF APPLE BLOSSOMS.

BY the time this number of the Magazine reaches the majority of our readers, the weather will be such as to allow of some work in the open air, and for the benefit of the few who wish to work directly from Nature, we shall give hints from time to time, which will, we trust, prove helpful to them in this branch of work. We say *the few*, because while there is a large number who have taste for drawing and color, there are comparatively few who ever get beyond copying. Now while the ambition to be original is a very laudable one with some, with others it is only the prelude to failure and disappointment, and we are going to criticise the very unjust prejudice against copying from our standpoint, for we consider it unfair and unreasonable towards a very large class of people.

To those who aim to be artists, copying should, and generally does, lead to higher and original work, but where there is one with such aims and aspirations, there are dozens who by reason of age, limited time and other circumstances, are debarred from any such ambition. We say to all such, that the ability to copy a good picture for the adornment of the home, as a gift to friends, or even for the purpose of helping others to a like pleasure, is a worthy and laudable attainment, and any silly expressions against it are as absurd as they are ill-natured when viewed from this standpoint.

When we see the pleasure it has brought into hundreds of homes, the cheer it has given the invalid and the shut-in, we feel inclined to offer every encouragement in our power to this larger and more timid class. On the other hand, to the young and ambitious who would enter the field of original work, we would give just as great encouragement, and we are glad to assure them that it is not so difficult or laborious a labor as has been imagined.

There are to many of you doubtless two drawbacks, the first the lack of a good instructor who can teach you to draw from Nature, and the fear that with your meagre knowledge of the rules of perspective you will not succeed. However neither of these objections are at all serious, nor need they prove lions in the way to eventual success. Many who have labored under far greater disadvantages have succeeded beyond expectation and have obtained not only considerable proficiency without a teacher, but have made fairly good pictures without any knowledge of mathematical perspective. You ask how they have done this, and we answer by simply drawing and painting what they see to the best of their ability. When a pupil of ours wishes to paint a landscape from Nature we tell her first to draw and paint some simple object from life, it may be a geranium in the window, a tree just outside, some object, it matters little how simple, if it teaches *values*, light, shade and difference of texture.

This is rather less bewildering than if she were to take her position on the summit of a hill, as we have known beginners to do, and essay an original picture(?). By this first simple lesson of sketching what she can see, she has taken a step forward, whereas had she attempted the broad expanse of country, hill, river, forest and sky she would have come home sadder but wiser, and doubtless without a sketch after all. Now this month, while we give the majority of readers a study to copy in our frontispiece which we have styled "*In the Orchard*," we advise our more ambitious pupils who are eager to work from Nature, to study when possible a single branch in the orchard, the outline of one limb filled with cream pink blossoms against the spring sky. The massing of these blossoms seen at a little distance laid in in their proper tones of light and shade, their middle

tints, accents of bright light, and soft shadow will furnish ample opportunities of study, and subject for a charming picture.

Those who cannot have access to an orchard can perhaps secure an apple tree branch, which, kept in water, will retain its brightness and freshness of bloom for some time. We give the little plaque study expressly for this purpose, but it can be copied also by those who do not work from life.

This one object can be plainly seen in its true conditions, requires little knowledge of perspective, while the orchard scene would embarrass you with just such features. It will be seen then that you can draw and paint to a certain extent without being dependent upon such knowledge, but it would be only in simple scenes which do not involve these principles. To get *distance* correctly would prove a difficulty, and any buildings, bridges, fences or other objects in perspective would puzzle and discourage you. So then the first course to pursue is the study of simple perspective so far as it relates to landscape. That is to say comparative measurement or the relative proportion of objects, the "centre of vision" or "point of sight," etc. For this information we must point you to the *Lessons in Drawing* where we intend to furnish some practical hints of this description.

As for the subject given this month it will help you, if able to sketch from Nature sufficiently well to undertake such a picture, or if incapable of such advanced study it will furnish a model which you can the more readily copy.

In painting this little orchard scene you will need to observe the following scheme of color. The sky, of which little is seen over the brow of the hill, is a deep, bright blue overhead, growing paler towards the horizon. The view taken from an opposite hillside brings the horizon higher, giving less sky, and yet in this instance it is not an unpleasing composition, as the bright masses of tree blossoms give the balance of light and airiness which it would otherwise lack. Against the sky is seen the hill top, surmounted by an old fence, the trees leading back to a good perspective.

The distant greens are rather gray in tone, the middle distance warmer, while the immediate foreground with its grasses, ferns

and leaves is a warm, brilliant green. The trunks of the distant trees and fence partake also of the dim, bluish gray, while those of the foreground are a brighter, richer gray, shaded with warm browns.

In beginning this subject, first draw in carefully with charcoal point, or soft pencil, the general form of the trees, branches, fence, etc., and when you think all is correct, go over all the lines with burnt sienna, thinned with turpentine. Now fill in all the shadows with the same color, adding a little ivory black in the deepest accents of shadow. When dry paint in the different tones in simple masses, laying the color generously. For this you will need flat bristle brushes of good size, but for the finer details of branches, grasses in foreground, etc., use a flat pointed sable No. 8 or 9. Begin as usual with the sky, using cobalt, silver white, light cadmium, madder lake and a trifle ivory black. The few misty clouds are now painted in with white, a little raw umber, burnt sienna, yellow ochre and cobalt, toned with a little black. At the horizon, use white, yellow ochre, madder lake, a trifle light cadmium and black. Lay in the blossoming trees in one broad, simple tone at first, putting in all necessary detail, high lights and shadows afterward. For this general tone, use white, vermilion, madder lake, yellow ochre and a little raw umber and black. The fence and distant tree trunks may now be painted with white, raw umber, yellow ochre, burnt sienna, cobalt and black. For the shadows add more raw umber, burnt sienna and black. Now paint in the grass of the orchard, for the distant greens using white, cobalt, yellow ochre, madder lake and black, adding raw umber and burnt sienna in the shadows. The middle distant grass requires the same palette, except that cadmium is substituted for yellow ochre, and light red for madder lake. For foreground grasses, ferns, etc., use Antwerp blue, white, light cadmium, vermilion and black, shading with burnt sienna instead of vermilion, and adding raw umber to the palette. For high lights, use light zinnobor green, white, light cadmium and black, with a trifle vermilion. Now take the nearer tree trunks, using white, raw umber, burnt sienna, yellow ochre and black, adding in the lights more white and a trifle cobalt. The old dead tree is a warmer

gray, for this use the same palette with vermilion in place of burnt sienna, and where it is broken off at top showing inside, use white, yellow ochre, burnt sienna and black, and more burnt sienna with raw umber in the shadows. Now for the blossoming trees which are already laid in with the middle tint which is of course neither the lightest nor the darkest tones. For the shadows you will now use raw umber, yellow ochre, white, madder lake, Antwerp blue and black, adding in the deepest accents burnt sienna and more raw umber. For the lights, use white, madder lake, vermilion, a little yellow ochre and the least trifle black. For the green foliage of the trees which is very indistinctly seen through the masses of bloom, use white, Antwerp blue, yellow ochre, madder lake, raw umber, a bit of cadmium, and a little black, with here and there a touch of light zinnobor green and white in the high lights. Now you may complete your picture by the finish of minor details such as the modeling of the nearer grasses and ferns, surface marks, etc. Fill in the space occupied by the plaque illustration, with grasses as described for foreground giving the slope of hill as shown at the left of picture. When your canvas is thoroughly dry finish with "French Retouching Varnish." This should be applied with a large bristle brush, or a flat fitch varnish brush. In order to spread evenly, pour out the varnish upon a portion of your canvas and lay it over that portion with long firm strokes of the brush. Continue thus to pour the varnish from the bottle, and to spread smoothly until your whole picture is covered. While doing this, place your canvas where the light will strike it in such a way that each stroke of the brush will be readily seen, and then there will be no danger of leaving spots uncovered or of varnishing in streaks. We are asked again and again our way of varnishing a picture, and this is it exactly. The secret of a smooth, clean, even finish, is a large brush free from lint or dust, good varnish, the light falling as stated above, and a firm stroke spreading over every part of the picture without any more retouching than is absolutely necessary. If the varnish becomes too thick, thin with a little alcohol. "Soehnees' French Retouching Varnish" is superior to all other brands.

To our flower painters who wish to paint

the apple branch for plaque instead of the landscape, we give the following directions. The ground for plaque is a pretty tone of amber yellow, shading down to a warm, rich yellow brown at bottom. Near the top there is a suggestion of sky by the addition of blue, qualified largely with gray. To paint this ground, use for the amber tone, yellow ochre, white, a little orange cadmium, burnt sienna and black. In the blue tone, yellow ochre, cobalt, ivory black, and a little madder lake. Paint this loosely, and lighter at the point where the light strikes more directly. In the deep tone at bottom and side, add burnt sienna, madder brown and raw umber, or if you have not the madder brown, Vandyke or bone brown can be substituted, with a little madder lake. To paint the apple blossoms, lay them in first in a general tone of light gray, painted with white, yellow ochre, a little cobalt and black, warmed with a little vermilion and madder lake. For the pink touches, use white, vermilion, madder lake, yellow ochre and a trifle black. For the shadows, you will need burnt sienna, raw umber, a little madder lake and a touch of cobalt and black. The high lights should be put on crisply, paint them thick enough to project somewhat from the surface of plaque, using white, yellow ochre, and a very little madder lake and black. For the centers there are touches of white, cadmium, burnt sienna, light red, and a trifle light zinnobor green. Make the few green leaves with Antwerp blue, white, pale cadmium, vermilion and black, with burnt sienna and raw umber in the shadows.

Try to study the subject from Nature as far as possible, even if you cannot paint directly from life; a close observation of the natural subject will greatly assist you either in composing, or in simply copying from the flat.

In closing this month, we desire to express our gratification at the many kind letters received from all parts of the country which testify so generously to the help obtained from *Brush Studies*. Many write that they have disposed of their copies of our studies or illustrations, painted according to directions here given, at a good profit, while others ask if we object to any such use being made of their pictures. To such we reply most emphatically *No!* They are as free to you as the air you breathe, and whatever profit

you may make from them, is yours and welcome. If we were not convinced that our work was a real help to you, as well as a benefit to ourselves, we would at once retire from the field.

May all success attend your every honorable undertaking. It would be a favor to us if all those who are thus benefited, would acquaint us of the fact, as it is a stimulus and encouragement to us in our work.

Brush Notes.

[Selected from "*Lectures on Painting, etc.*"]

WE are told by scientific writers on color, that the primaries, red, yellow and blue, harmonize with their secondaries, viz., red with green, yellow with purple, and blue with orange. This is no doubt true in a general way, but it is by no means invariably true. Any color will, under certain conditions, harmonize with any other, provided they are of the proper shade, and the surroundings and background are suitable; whilst on the other hand we often see in the pictures of poor colorists, the most orthodox combination of reds and greens, which instead of being harmonious, are painfully discordant. The truth is that color cannot be subjected to theoretical rules. The only safe book for the student to consult, is the Book of Nature. He will there find no limit to the harmonious combinations of the primary and secondary colors.

Another obvious truth appears to be that in color there are various scales of intensity and strength. If the key-note, or in other words, the most decided color in your picture, be strong and vivid, you will have to carry out the whole picture on the same scale. If, on the contrary, it be of a delicate or neutral tint, you must treat the remainder of the picture accordingly.

This sort of low-toned harmony is much more easily obtained than the stronger and richer kind. The reason for this is that faults of color and errors of taste are much less conspicuous in a gray picture than in a brilliantly colored one, as in landscape for example, it is far easier to paint the gray land of mountain and mist, than the brilliant sunshine of the South.

Any one who honestly attempts to depict the blue Mediterranean sparkling in the sun-

shine, will probably be severely criticized, whilst his neighbor who has painted Highland scenery, will get praised for his painstaking truthfulness, although his picture may be in every respect inferior as a transcript of Nature than the first-named one. The axiom to be derived from this is, that whatever your subject may be, whether figures or landscape, it is comparatively easy to succeed as a colorist in a low, or gray scale of color. I do not mean to recommend any shirking of difficulties, and if your subject is of a nature which requires brilliant coloring, by all means endeavor to paint it up to the mark; but in pictures which admit of a tender and soft coloring, you will do well to select grays, bluish greens, and broken tints generally. Your shortcomings will be then less conspicuous, and you will avoid the risk of becoming tawdry and vulgar. An artist who is not a good colorist must, (unless he is blinded by conceit) have some suspicion of his deficiency, and would naturally endeavor to remedy his shortcomings by a more elaborate palette, just as some of our poor cooks try to improve their *cuisine* by a liberal use of condiments. With artists as with cooks, the remedy is unsuccessful; in both cases it is taste that is wanted, and not a multiplicity of ingredients.

If a student has a germ of feeling for color, he may develop it into a plant of respectable growth. He will probably never become a great colorist, but he may at any rate learn to attain a certain degree of harmony and propriety, qualities that are not always found in the works of noted colorists.

The principle is briefly summed up thus:—That however unusual or novel, the coloring of a picture may be, if it reminds one vividly of some harmony of Nature, if there is space and air in it, and if the same atmosphere pervades the whole canvas, it is the work of a real colorist.

An innate sense of the harmonious color in Nature, and a steadfast determination, by hook or by crook, to reproduce an echo of this harmony on your canvas, must ultimately lead to a good result. No original colorist could tell you by what process he arrives at the effects he obtains. His only secret, if secret it be, is that he observes more closely and intelligently than others. It is not the color he uses, nor the canvas, nor the

medium, nor even the technical skill of his hand which cause his pictures to look like Nature, whilst his neighbor's look like paint. It is simply what phrenologists would call his bump of color, but what I would term his keen appreciation of the harmony of Nature and his retentive memory.

I cannot promise that by adopting these methods you will all become great colorists; but of this you may rest assured, that habits of observation, and repeated attempts at rendering honestly and faithfully what you have seen, will tend to improve your color far more than all the rules that have ever been laid down, and all the lectures that have ever been delivered.

WE often hear the advice given to be original do not be satisfied to be a mere copyist. Good enough advice for the experienced designer, but dangerous for the novice to follow. Some try it, and the worst of it is, they do not recognize the fact that originality should not be attempted until one is sure of one's footing. Time enough to originate

when one has gained strength and confidence from experience, and *has at least learned how to copy well*. Should this present century produce a new style, it will spring from the earnest study of all that is noblest and best in the accumulated experience of the past; when the public of the present have learned to discriminate between good and bad art, without relying on professional assistance in making the choice, half the victory will be won, and we may safely give our attention to the style of the future.

NEVER undertake a picture without first making a sketch. By knowing beforehand what you wish to do, you will find the doing of it all the easier.

A DRY and chalky picture can be warmed up and freshened in effect by a glaze of some warm color. A tinge of yellow ochre will generally take the unpleasant saplessness out of it, without in any way impairing its general effect.

STYLES OF PAPER-HANGING.—A few words on the adaptability of paper-hangings as a decoration for dwelling-houses may not be out of place, as the opinion of the paper-hanger is often required as to the suitability of patterns for particular rooms.

The suitability of a pattern for a special room depends on circumstances. The aspect of the room—whether it is a light or dark room—if it receives the rays of the sun direct—and also if the rays are reflected from a red brick building or a green lawn.

Bedrooms should be hung with papers of a neat small pattern with light tints, so that they shall have a clean, cheerful, light appearance.

Parlors should present a bright, elegant, brilliant appearance, and the wall decorations, if hung with paper that will be as a background to a picture, should throw out into relief the furniture, and also be suitable to show to advantage water-colors or chromos if necessary. A delicate tint with gold, and

but little color, will, if selected to suit the prevailing color of the room, be most suitable.

Dining-rooms should present a rich, warm coloring, and a more substantial and heavier appearance. Flock and gold papers will be appropriate.

Libraries, when filled with books, present but little space for decoration; but, if papered, a rich but not brilliant paper will be suitable to match with the bindings of books and furniture.

Breakfast-rooms should be bright, airy, and cheerful, with a somewhat warm paper, and the design not too heavy.

A VERY beautiful and extremely delicate design for a royal blue plush table scarf, is the clematis flower; a very realistic effect is produced by forming the flowers with arrasene, cutting each end and fastening it in the center with small yellow stitches in fillo-selle, or if you prefer, a tiny gold bead; the latter is quite effective.



CONDUCTED BY LAURA LATHROP.

HOUSE CLEANING.

THE stirring winds of Spring have already been busy helping to clear away the accumulations of Winter for Nature's glorious spread of emerald carpet, with its bright weavings of gaily-tinted flowers. The bright sunshine brings to view deposits of dust, cobwebs, etc., making the most thorough housekeeper wonder if dirt, like original sin, is not unavoidably omnipresent. Each room may have had its weekly sweeping and dusting, the closets, pantry and cellar may have been subjected to the most careful supervision, and yet we find a stern necessity for the semi-annual recurrence of house cleaning, and visions of brooms, scrubbing-brushes, and the various paraphernalia attendant flit before our mind.

It is better, in northern latitudes, not to begin this work too soon, for cold rainy days, with fireless rooms, are not conducive to the health, happiness or comfort of husband and children. Better wait until the middle of May, when the weather is sufficiently warm to allow the house to be thrown open without the added dread of neuralgias, coughs, rheumatism, etc. We shall still have abundance of time to complete our work, put in our screens, and have everything polished to the "pink of perfection" before the flies make their appearance.

Before beginning, sit calmly down, and, like a successful general, plan your campaign. Occupy at least a week in making little repairs, providing tools, soap, sawdust, carpet tacks, spirits of ammonia, naphtha, etc. Have everything that is soiled (including curtains that will bear laundering), washed and ironed during this week. Give your attention next to the closets, pantries, etc. This is no small part of the work and will pay double returns in the rapidity and satisfaction with which the general house cleaning will be accomplished. Each closet and wardrobe must be emptied of its contents; boxes must be emp-

tied and assorted, contents carefully examined for fear of moths; clothing thoroughly shaken and aired on the clothes-line. Carefully dust the shelves, wipe with a damp cloth, and cover with paper (tar paper if you can get it), as it is a moth preventive. It is a good article in which to envelop furs and woollens. These should first be beaten, then aired and, after wrapping in the paper, be sewed up in paper or linen bags or laid away in boxes, having a strip of paper pasted over the edge of the cover to prevent the entrance of the moth. Examine again in July to make assurance doubly sure. Articles of a kind should be placed in labeled boxes or bags. Rubbish that you are positive will never be used should be promptly disposed of. Aim to keep your closets *free* from rubbish, for herein lies the secret of neatness easily attained.

Sweep the floors and wash them with hot water in which a liberal supply of borax has been dissolved. Pour naphtha freely about the casings and cracks in the floor, being careful never to use it with a lighted lamp or fire in the room—the odor will soon escape through the open windows. Persian insect powder may be blown into the crevices, using a small pair of bellows furnished for the purpose. Insect powder combined with cayenne pepper is useful, when blown into the crevices about pantry shelves and floors, as a preventive of the ravages of mice and insects. While cleaning the kitchen closets and pantry, baking pans, sauce pans, and the various articles of tin ware which usually need brightening, should be plunged into a boiler of hot water to which washing soda has been added, proportions for which have been given before. Do not scour baking tins as it causes the contents to stick to the pan when baking, making them very troublesome to remove and ruining their appearance. Pantry shelves should be neatly covered with paper or oil cloth. Oil

cloth should be washed with skimmed sweet milk, and immediately wiped dry with a soft woolen cloth.

By the time the work enumerated has been accomplished, the greater part of the week will have slipped away, and it will be well to remember the old adage, "As we travel through life let us live by the way." This may be construed in various ways, and we will adapt it to the subject in hand by providing well for the "inner man." It will lighten your labor for the coming week, and your husband will not feel that the term home is a misnomer, and that he is driven to seek his sustenance elsewhere. So on Saturday bake a liberal supply of bread, add a quantity of plain cake, so that you may have sufficient for the greater part of the following week. Hot gems for breakfast are quickly compounded and baked, and aid materially in lengthening out the bread supply. The recipe for eggless cake given in the February number affords a cheap and wholesome cake, easily made and a good keeper. Plain sponge cake is easily made, quickly baked, and will always prove a success if the recipe we append is strictly followed. Boil a large supply of beef, either fresh or corned; it will form the basis for a variety of palatable dishes easily and quickly made, recipes for which were given in previous numbers. Beef or mutton may be roasted, and when wanted placed on roast rings in a flat-bottomed kettle, with just enough water to escape reaching the meat, add a few pared potatoes, cover tight, and by the time the potatoes are done the meat will be heated through and will be hardly distinguishable from fresh roast. Care must be taken to supply water if needed. When potatoes are done, add the gravy from the roast and you have a substantial dinner with the smallest possible expenditure of time. The Graham pudding given in April number is an excellent one for busy days when a constant fire is kept up, being wholesome, substantial and economical.

Make Sunday following truly a day of rest. On Monday let the first point of attack be the cellar. Have a man to assist you, and let all boxes and barrels be carried up stairs and into the backyard to be swept, rinsed and dried before returning to their accustomed place. Remove all traces of vegetables with the earth used in storage, or they will prove formidable

enemies to the health of your family, their poisonous exhalations finding their way through the floor and penetrating the remotest sleeping apartment. Sweep thoroughly overhead and down the sides as well as the floor. Now give a good coating of white-wash, to which a liberal amount of copperas dissolved in hot water has been added. No danger of getting too much. Even a washing and sprinkling with copperas water is very beneficial. The windows must be thrown open until the cellar is perfectly dry. Finish by washing down the cellar stairs, and you will experience a feeling of infinite satisfaction that the part most dreaded has been accomplished while you are fresh and strong, and the refuse from the cellar will not need be carried out through parts already cleaned. Now begin at the top of the house and work downward, leaving everything clean and complete as you go. If you have an attic, sort out everything under the head of rubbish and burn. Look over old clothing, shaking, airing, and packing carefully that which is worth preserving. Clean your floor with hot water. Sprinkle freely with naphtha. Use plenty of tobacco and camphor in boxes of woolen articles, that your attic may not become a breeding place for moths, to infest other parts of the house more carefully cared for. Now take one room at a time, that the whole house may not be in disorder, adding discouragement to your labor. First, take down curtains; shake them and air thoroughly; take down picture frames, bric-à-brac, etc., clean perfectly and put away in the closets until the room is in order. Take up carpet; fold by carrying one side over to the opposite one, laying it down carefully to prevent dust or straw from getting on the upper side; carry it out and hang on the line with the under side out; beat well, then spread out and sweep the upper side. Returning to the room, scatter dampened sawdust or dampened bran over the floor and sweep up the dust. Treat your floor as directed for closets, and proceed to wash the wood work and windows, using hot soft water to which you have added a tablespoonful of spirits of ammonia for every gallon of water. Do not use soap as it is liable to damage the paint. Wring a soft cloth nearly dry from this water, that none may drip over the floor, as it causes needless labor and delay. Go over a whole casing or door

at a time, rubbing rapidly and thoroughly, and follow up with a soft, dry cloth, beginning to dry the wood where you began to wash. Proceed in the same way with the windows, washing one sash at a time and polishing, after they are dried, with soft newspaper or tissue paper. If the windows and doors have been left open, and you have been careful to spill no water, by this time the floor will be dry enough for the carpet, which tack down smoothly, sprinkle well with damp coarse salt, and sweep with a new broom before arranging the furniture. Upholstered pieces should have been well beaten in the open air and then wiped with a clean cloth slightly dampened. Mattresses should be thoroughly beaten if not sent away to be cleansed. The lifting and putting down again of carpets is the heaviest part of the work, and we readily see the discomfort and confusion that must arise from having several up at once. Carpets may be made to last longer if, when showing wear in the middle of the room, they are ripped and the middle breadths placed next the wall, and *vice versa*. Worn places may be neatly darned with ravelings from the carpet. These should be saved when it is new. Faded carpets may be brightened by sponging lightly with ammonia water, and those much soiled may be nicely cleaned with luke-warm soft water to which ox gall is added in the proportion of one part gall to three of water, passing over the surface a cloth wrung nearly dry from this mixture and following with a dry one.

Before storing stoves for the summer, give them a coating of kerosene oil to prevent rusting. Furniture may be nicely polished by rubbing with sweet oil to which one-half its quantity of turpentine is added. Carpets which have not been used enough to justify taking up, may be freed from moths by spreading along the edges and seams a cloth wrung from hot water and passing a hot iron over it until dry. Painting and papering, when necessary, are better postponed until fall, after flies and insects have taken leave and during the steady pleasant weather of October.

An Easy Dinner for a Busy Day.

WHILE getting breakfast, place on the stove a piece of nice veal, or a chicken cut up into joints; let simmer until tender; season nicely with butter, pepper and salt; add a tablespoonful of flour rubbed into the same of butter, and fifteen minutes before serving drop in, by the spoonful, the dumplings, as given below. Cover tight and boil steadily for fifteen minutes, without uncovering, when they will be found feathery-light and delicious.

DUMPLINGS. — Two teacupfuls of best flour, rounded measure, sifted with two large teaspoonfuls of Royal Baking Powder, a teaspoonful of sugar, and half a teaspoonful of salt. Make a dough of this by adding three-fourths of a teacupful of sweet milk or cold water. Always use the same size of teacup for measuring everything in a recipe. An ordinary teacup (such as is used in cookery) contains sixteen tablespoonfuls. For three-fourths of a cup, simply fill the cup and dip out four tablespoonfuls. This recipe is unfailing if the kettle is kept boiling and tightly covered.

PLAIN SPONGE CAKE. — Beat the yolks of four eggs together with two cups of granulated sugar; stir in, a little at a time, one teacup of sifted flour; then the stiffly beaten whites of four eggs; next a teacupful of flour, sifted with two teaspoonfuls of best baking powder. Last of all, stir in three-fourths of a teacupful of boiling water, adding a little at a time. Squeeze in the juice of a lemon, add a pinch of salt, and, no matter how thin the mixture may appear, do not add any more flour. Bake in square, shallow tins, in moderate oven, for twenty minutes, a little more or less, according to oven. Test with a straw. This is unfailing if directions are followed and oven is right. Avoid moving, jarring, or banging the oven door.

This department is open to queries, and correspondence on domestic topics. All communications should be plainly written, one side of the paper only.

Address: INGALLS' HOME MAGAZINE,
HOUSEHOLD DEPT. LYNN, MASS.





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CONDUCTED BY LIDA AND M. J. CLARKSON.

HINTS AS TO HARMONIOUS COMBINATION AND CHOICE OF MATERIAL. —SUGGESTION FOR CURTAIN OR PORTIERE IN PAINTING OR EMBROIDERY.

KENSINGTON work while not difficult as regards the exact putting in of stitches and their regularity, is nevertheless dependent for its success upon the taste of the worker, and it is an absolute necessity that you should possess the ability to work out ideas of your own from Nature, as well as to distinguish between a good or bad design, or a crude and inharmonious system of coloring.

We trust that our directions have been sufficiently clear to enable you to form the two principal stitches, the filled in and the outline stitch, and it is now practice alone which will enable you to place them in a design properly with due regard to your work as a whole, that is as hinted in our last, that each is worked neither too close, nor too far away from its neighbor, and that by their direction they express the exact contour of line, or leaf form.

It is practice also which gives a free and easy use of the needle, no directions can assist you in this matter further than those already given.

One of the greatest advantages that Kensington, has over other kinds of embroidery, is its peculiar adaptability to various kinds of work, as from the very nature of the materials used it can be put to almost any description of household decoration, and is in keeping with either plain, or rich and handsome furnishings.

We have already hinted at the suitability of certain materials for special uses, for material should always be chosen with a due regard to the accessories and purposes of a room.

A precious gem needs a fine setting, and just so a costly and elaborate piece of embroidery is out of place in a plain, homely room. In a handsomely furnished room plush, velvet, damask, and rich fabrics are entirely suitable, while in a simply furnished

apartment, diagonal cloth or serge felt, crash, momie, sateen grass cloth, Bolton sheeting, etc., are more in keeping with the surroundings. Plush certainly ranks as the most beautiful of all decorative material, so charming are its varied tones of color, so rich its softness of texture. The expense alone is the drawback with many. A judicious combination of this handsome fabric with that of a smooth texture is less costly and really enhances the beauty of the plush. Very good qualities may now be had at a much more reasonable price than formerly. Velveteen is not as suitable for large hangings or draperies as for screens, valances, scarfs, etc. Serges are soft and easy to work upon, their great disadvantage being that they do not take tracing readily, the outlines must be at once run in with thread to secure them. However this material is to be preferred to cheap sheetings or crash, which for elaborate design is very unsuitable, the texture being too harsh, and its cheapness showing at once the incongruity of decoration, requiring much expenditure of time and labor. All large pieces of work should be ornamented with bold design, fine and elaborate detail is always lost upon such subjects. Large flowers in outline or conventional designs, that convey an impression of breadth and boldness are most suitable.

Upon a dark colored ground the embroidery in lighter shades, with not too great variety is most effective, but when a light ground is used greater contrasts of color are admissible. The patterns known as outline designs will be found very suitable for most work, but for filled-in embroidery in floral subjects, select large, or at least medium-sized flowers, the single varieties rather than small, double blossoms, which will prove not only most difficult of execution, but disappointing as to effect when completed. Use

no more shades of color than you can manage effectively, as a rule more than two primary colors in one design is not pleasing. It is better to fill in with those that harmonize with the primaries and with the half-tints of the two primaries.

Remember that harmonies are always much more agreeable than contrast. This was one of the glaring faults of the old Berlin wool work in which the most violent contrasts of the primary colors were often introduced, very shocking to a sensitive colorist. Be careful that this fault does not show itself in your Kensington work. There are a variety of crude colors, mostly aniline dyes, which cannot be made to blend harmoniously, and always give a glaring, gaudy look to the work, besides their tendency to fade quickly. On the contrary the quiet tints of the better class of silks, flosses and crewels only soften with time, the slight fading being no detriment to the work whatever, while the colors first mentioned look dead and dingy. The question of a ground is another important point, but this we must leave to another number.

We give this month an extremely pretty suggestion for a summer curtain or *portière*, either to be embroidered in outline or Kensington stitch, or painted in oil or water colors.

It should be understood that decided liberties are allowable when carrying out such designs in embroidery, that is to say the flower may be much exaggerated as to size, with advantage as to effect, and it is admissible in such a design of a continuous pattern, as shown in illustration, to introduce different colored flowers, as if branching from one stalk or stem.

These are matters of individual taste and fancy, and not in the least objectionable, if harmony is preserved throughout. Another and perhaps a more agreeable method is to keep to the same color, but vary as to shade, giving the roses for example, a grade of coloring from the most delicate creamy pink to a deep rose. Each worker will do well to follow out some original fancy with Nature to assist in the choice.

In embroidering designs of wild rose and morning glory, the natural flower will suggest much in the selection of silks or crewels,

taking care however to so match tints as that they shall harmonize perfectly with the ground chosen. The embroiderer cannot follow Nature so implicitly as can the worker with brush, for many of the bright colors so lovely when portrayed in the glowing tints of the color box, are impossible to the needlewoman. Each must needs be an artist to choose the tones best suited in original design, or must cultivate the artistic taste for



DESIGN FOR SUMMER CURTAIN OR PORTIERE.

harmony. The greens of a design should for instance, be chosen with an eye to the color of the ground. When a blue is used for the ground color, it calls for greens of a bluish tone, instead of the russet or yellow greens. On a maroon or red ground, however, these last named hues are harmonious.

Emphasis should be given to one more point, touched upon in a previous number of this Magazine. Do not in shading, attempt too

realistic a portrayal of your subject, but try rather to indicate with simplicity the varied shades gently blending them so that the point where one ends and another begins will be scarcely perceptible. Sometimes the worker in trying to get the rounded shape of flower cup or petal, instead of the more simple expression of the natural form makes a veritable bungle of her work. Says a well known authority in this matter, "The less shading there is and the less conspicuous this little is, the better will be the general effect. When effect in shading is perceptible, the embroidery is ruined.

"In small leaves, or flowers, one shade is quite sufficient; or if it be necessary to mark distinctly the veins of a leaf, these can be worked in a lighter, or darker shade, according to the character of the natural leaf. Three shades at the most are sufficient for one leaf or flower in large pieces of work; and if satisfactory effects can be given with two, this number should not be exceeded."

For our very large class in *Decorative Painting*, we offer the following hints as to painting the curtain stripes in oil, or water colors. To paint the morning glories a delicate pink, you will need for the general tone, vermilion, madder lake and white, qualified with a trifle black. The shading will call for raw umber and burnt sienna, with a little cadmium in the lights. If the flowers are to be painted a light purple, use for the local tint, white, madder lake, a little yellow ochre, cobalt and black, with raw umber for the shadows. If a red-purple is desired, use more madder lake, with light red and raw umber in the shadows. Flowers and buds may be striped with white, using silver white, a little madder lake and black. The green leaves require Antwerp blue, chrome yellow or cadmium, madder lake and black, with raw umber and burnt sienna in the shadows. For the stems add white with a trifle more lake and black. The roses for the other stripe will need for their general tone, madder lake, white, vermilion and yellow ochre, toned with a trifle black. Shade with light red, raw umber, a trifle cobalt, madder lake and black. For the yellow centers, use cadmium or chrome yellow, white, raw umber, a trifle burnt sienna and black. The leaves may be painted with Antwerp blue, cadmium or chrome yellow, white, madder

lake and black. For the shadows, add raw umber and burnt sienna. It is a pretty fancy to tip some of the leaves with red, or a warm brown, and in decorative painting, greater liberties may be taken in this way than in other branches of art work.

The material for curtain may be simply strips of heavy sash ribbon, combined with lace or scrim, or for more dainty work, bolting cloth may be used if preferred.

For water colors the following colors may be substituted for those given. For silver white, use Chinese white; for madder lake, rose madder; for ivory black, lamp black. The other colors are the same as those given for oil painting.

Embroidery Notes and Fancy Work.

RELIEF EMBROIDERY.—This kind of embroidery is undoubtedly the most novel and most effective style of needlework ornamentation which has been brought out for many years. It is a raised appliqué of velvet or plush. First the outlines of the design are carefully traced on the material, and then the various component parts prepared. The appliqués, such as scrolls, stalks, etc., are cut out from short piled velvet or brocade of the required color. To work the flowers, buds, and leaves, which are to appear in relief, layers of cotton wool about a quarter of an inch thick are placed on the surface of muslin or any other light material which has been cut out in the shape of the intended flowers. These paddings are tacked to the foundation, and covered with plush or velvet of the proper color, which is fixed with close stitches round the edge and then divided by sewing down into the sections which are to represent the leaves of the flower calix and crown. The outlines of the flat and of the raised pieces thus appliquéd are formed of twisted silk or gold cord, with a second outside edging of filoselle in some parts. For the veining filoselle, cordonnet silk, gold, silver, or bronze thread, and chenille are used, according to the indication of the design or the fancy of the worker.

An excellent metallic effect can be obtained by introducing appliqués of gold, silver, or bronze brocade. If these brocades cannot be procured, velvet judiciously painted with bronze powders or lustra colors will produce a similar result.

Our illustration shows a conventional design of leaf and scroll work which can be used for curtain border, valance, table scarf, etc., and is less elaborate than the work described above. It is of comparatively easy execution, but its richness of effect cannot be shown by mere illustration. A pretty color combination for this design is a light blue satin ground, with steel blue plush and silver

house, was of terra-cotta satin, overdraped with a "fish net" of the same shade, with tinted nasturtiums, applied and embroidered over the net. The cushion was backed with plush which was lapped over at the top for a border, and finished at one corner with a graceful bow. Another cushion was of pale blue satin, with blue netting, finished in similar fashion. A toilet set of cushion and



RELIEF EMBROIDERY.

thread, or shades of red with gold thread, and metallic appliqué.

Silk netting is much used now in decoration, better known as "fish net." It is to be found in all the popular shades, and is used over satin or surah of the same, or a contrasting color, for sofa cushions, toilet sets, etc.

A sofa cushion shown in a New York

bottles in gold satin was overdraped, or veiled with gold net, and finished with a box-plaiting of the gold and net combined. The decoration was a design of purple clematis in appliqué, with bows of deep gold satin ribbon. The "fish net" is to be had also in linen, but is not as rich of course as the silk. This is one of the novelties of the season much sought after by those fond of popular fancy work.

HOME.

A MAN can build a mansion
And furnish it throughout,
A man can build a palace
With lofty walls and stout;
A man can build a temple
With high and spacious dome,
But no man in the world can build
That precious thing called — Home.

No, 't is our happy faculty,
O women, far and wide,
To turn a cot or palace
Into something else beside,
Where brothers, sons and husbands tired,
With willing footsteps come;
A place of rest, where love abounds —
A perfect kingdom — Home. — I. L. Jones.

SACHETS.

BY RUTH HUBBARD.

MUCH has been said and written concerning these dainty little affairs, and no wonder, for they can be made in so many ways and all be so attractive, not only to our feminine liking for what is pleasant in perfumes, but equally gratifying to our love of the beautiful. And gentlemen are quite as appreciative of these little perfume givers as we women who have the pleasure of making them. Indeed, I think the sterner sex enjoy having their neckwear and handkerchiefs made fragrant, as much as we do to have our *lingerie* sweetened.

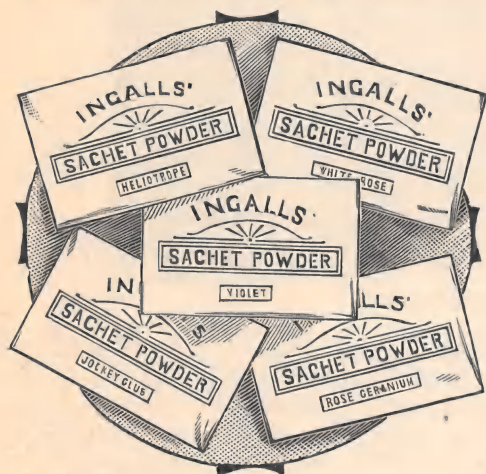
Then again, these little novelties seem to fill a long felt want, in that they can be made

of thanks in return, the receiver must be very low in the grade of refined and good feeling.

So many think of sachets as elaborate affairs, quite beyond either their purse or talent for construction, but this is a wrong idea. Pretty ones can be made very easily by any one who sews neatly. This is one requisite for all fancy work: that all work should be done neatly. Most any one can recall attempts of theirs and their friends where nice material was simply ruined by a careless, hasty manner of working. This can be avoided, by taking a little more time, with the determination *not to botch*.

Get pretty ribbon; if these are old pieces, odds and ends left over, scraps, etc. (if fresh looking), they can be utilized in a surprisingly satisfactory way. If these bits are not to be found in the house, they can be easily purchased in any dry goods store, for small sums, during special sales. In this way very odd and pretty ribbon can be obtained.

Sachets are tastefully made up in contrasting colors. One I saw, which had been much admired, was made of delicate apple green and smoky gray. The green was plain satin ribbon, the other, picot edge, two strips of the former and one of the latter being used, the gray forming the center strip; these were a half yard in length. A pretty way is to have the outside pieces a little shorter than the other, and point the ends of each by cutting straight across, doubling, sewing a seam and turning. This forms the point. Put the picot edge on the outside, lapping just sufficiently to hold nicely; hem over with fine stitches, and then feather-stitch with pink embroidery silk each side of the gray ribbon; double, like making a bag; sew the two rights together; turn, and slip in four or five layers of sheet wadding, which should be cut one and one-half inches shorter than the bag. The sachet powder should be laid between the cotton. A nice idea is to sprinkle one of the pieces with a little triple extract; this makes the perfume stronger and more lasting. The points should be laid together, blind-stitched, a plait caught in each part and a



as gifts to any friend, either male or female. Besides they seem to be just the little token of friendship one likes to bestow on people to whom a more expensive or an elaborate affair would be out of keeping with the degree of friendship that prompted it. And right here let me denounce this manner of giving for show only. Give what can be afforded; put a little of your individuality in the gift and more of your dainty, careful work, then, if for a dear friend, wrap up in the neat package, pleasant thoughts of the one to be favored. A few of these would do nicely expressed in a delicate note, and I am sure if the little gift is not thought much of, and the giver does not receive a pretty note

small pink box fastened in the center. These little points look like miniature elephants' ears. Do not use too wide ribbon, as it spoils the effect. Heliotrope powder is considered the best and most lasting. Twenty cents' worth, with a little extract, will make at least six or eight of such for bureau drawers.

Another style that is well liked is the square ones, made like soft cushions; the same quality of cotton being used as for the other. A pretty one is made of peacock-blue and cream-colored ribbon. A sachet of this style does not require as much material as the other. Of course the width of the ribbon will determine what quantity is necessary, as it is made square shape. The cream was the center stripe and was worked in squares of feather-stitching, done in blue silk. The edge was bordered with delicate pink fringe taken from an old Christmas card. Another way of finishing these square ones is to crochet a narrow shell edge of the same silk as the feather-stitching. Then again, one can buy very pretty cord, either in colors or silver and gold, for eight or nine cents a yard. The small size is preferable for this purpose. Yet another way would be to button-hole the edge in small scallops. Of course one could use lace, but this soils so easily it is hardly satisfactory. These square sachets can be made a little larger, using bright satin for them instead of ribbon; then, if diagonal pockets are put on the outside, these fragrant cushions become receptacles for one's dainty handkerchiefs.

A nice way where there is a large family, is to take small pieces of satin, velvet, ribbon, bits of old trimming, and making cunning little bags containing the saturated cotton; tying the tops with daisy ribbon.

The darling baby must not be forgotten. She must *have her sachet all her own*. It should be made of ribbon to match her pretty basket, and mamma will always remember to wrap it in baby's dainty robes that she will wear the next day after her bath.

More elaborate affairs can be made than those described. Lace, bolting cloth, paint-

ing and embroidery, can all do their share towards the beautifying process. There is no end of the various ways of making. One odd design is a pin-wheel, made exactly the same as the children's toy, only that a little round cushion is fastened inside the center. This is made of bright satin and contains the cotton and powder. The outside is pretty, made of plush, the inner portion being faced with satin of contrasting color. Bright tinsel balls adorn the points, three being placed at the center where it is drawn together.

A pretty one for pinning on the lace curtains or lambrequin in the parlor, can be made of gay satin or plush, in the shape of a butterfly, the markings being either painted or embroidered. For the body, make a roll of the same material, fill it with the clear powder, then draw strands of silk around it at intervals, not forgetting the glass beads for eyes. Pin these butterflies on to look as if they had just lighted. A new style is a string of small satin bags with fringed tops, tied with daisy ribbon, fastened on long strings of the same, to be festooned on the top of the dressing case or hung from parts of the chandelier. These are much nicer made of ribbon; the satin is apt to fray if made up in small articles. Very pretty ones for adorning the toilet table are formed of two strips of ribbon, one much wider than the other and each different colors, and a large bow of the ribbon draped from one corner to the other of the upper portions; these are made quite full and rounding. A pink and white adorned with violets would be very pretty.

I think this work will be found very fascinating. These suggestions are more especially for busy mothers who think they never can accomplish anything in the fancy-work line, but if they only try they will find how much one can make in a little time and what a relief and rest it will be to think of something else than the ever present thought, "*what shall we eat and wherewithal shall we be clothed?*"

Please read the advertisement in this Magazine of Ingalls' Sachet Powder.



Easy Lessons in Drawing and Painting.

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CONDUCTED BY LIDA AND M. J. CLARKSON.

PERSPECTIVE.—THE HORIZON: HOW TO DETERMINE IT, ETC.

IT is not our intention to enter into the explanation of geometrical problems, or to treat the subject of perspective at all as you might expect. There are mathematicians who have so clearly demonstrated these various propositions that it would seem unnecessary and useless for us to waste time and space on such matters. We advise every earnest student to procure a good treatise of the kind and faithfully follow out the essentials of perspective, as far as will be needed in the branches of art you intend to pursue; that is to say, an elaborate study of mathematical perspective will be unnecessary, and will only serve to confuse and perplex the mind.

There are hand-books upon this subject, which treat of the Art of Perspective only as it relates to the artist, in which all unnecessary rules and complications involving the study of geometry are omitted. Select such a guide, and you will be surprised to find this study, which is generally regarded as so abstruse and difficult, a very easy and fascinating one.

There are certain terms, and the definition of certain points, to which we shall call your attention, but we shall aim not to teach the rules themselves, so much as to show you how to apply them, or make practical use of them, for you must have learned that it is one thing to learn a science, and quite another to follow out its problems, and to profit by the instruction the mind has received. Indeed, it may well be compared to the experience of a person who thinks he has mastered a foreign language, by the study of its grammar and idioms, when he is set down in the midst of the natives talking that foreign tongue. For a time it is all gibberish to him, and confused and bewildered he feels that his study has been of no avail whatever. Gradually, however, his ear becomes accustomed to the new dialect, and there comes a day when the mists of uncertainty clear

away, and to his delight he finds that he can grasp what at first seemed to elude him, and that all his study now lessens his difficulties, and makes his control of the new language perfect.

So when you come to apply the rules of perspective, you may feel at a loss, until a very little explanation, or practical demonstration has made you master of the situation.

In the definition of certain terms which may puzzle you, we would note first of all that the surface of your paper, or block upon which you draw, or the canvas upon which you paint, is called the picture plane. The line which bounds the bottom of your picture is termed in landscape drawing, or painting, the ground or terrestrial line, sometimes the base line.

As this last-mentioned term seems the most simple of these expressions, we will use it in speaking of this line. Now when your picture stands upright on the easel, the sides of your paper or block show two *vertical* lines, pointing in your sketch either upward to the zenith, or downward to the earth's center. A *right* line on the contrary is a perfectly straight line running in any direction, *Parallel* lines run in the same direction throughout their length, whether straight or curved. A *horizontal* line is one parallel with the base line of your picture. Now it may seem absurd to many of you that we should lay down such a rule as the following:—

The horizon of your picture must always be parallel with this base line, and yet we know that a large number are ignorant of the very meaning of the terms we have just explained. Questions from numerous correspondents reveal this fact. A hint here may not come amiss. There are doubtless few of you who have not access to a good dictionary. Many probably own a "Webster" or a "Worcester" unabridged, and most useful books they are to every student. Now mani-

fold perplexities may be avoided in your studies if you will simply consult these standard authorities in many of your doubts or perplexities.

We quote an illustration, one out of the many: A few months ago we wrote to a young student of limited means, offering him certain advantages gratuitously, if he chose to avail himself of them. We wondered that he did not respond to the offer, but understood the hesitancy later when we received a rather despondent letter speaking of his limited resources, and in closing asking us what we meant by the terms *gratuitously*, he had never seen the expression, etc. Now a glance into a dictionary would have made matters plain to our young friend in one moment, and would have saved him disappointment and perplexity.

So as regards any study in which are terms difficult of comprehension, with a dictionary at your elbow you will often find an instant



No. 1

elucidation of doubtful points. Could we choose but one book for study in the English language, we should take the dictionary, and feel that our library was not so wholly inadequate as if we had a score or more of other volumes, with this missing. We urge this point, because it will spare many needless queries, which our good friend Webster will answer for you without demanding paper, envelope or stamp, and will save us a vast amount of time and useless labor. We have answered many letters which need never have been written, had this advice been followed.

Having learned, then, the exact meaning of the term horizontal, you have now to understand that the horizon line of a picture is the representation of the natural horizon, in other words the line which seems to separate sky and land, or sky and water, when seen by the eye at a given elevation, and although

this line is rarely seen in a picture, it is always supposed to be there, and all the measurement of linear perspective depends upon its position, while the beauty and correctness of your drawing demands a thorough knowledge of the principles involved in this line,



No. 2

how to determine its exact position on the picture plane, etc.

Now people are accustomed to think of the horizon as the edge of the globe, the "walking-off-place," as the children say, and so regard it as on a level with the base line of the picture, although how to get it there on the canvas or paper, puzzles them not a little. Now instead of this, the horizon line will be just the height of your eye in taking a sketch. Observe this rule carefully, remembering that you never look up at the horizon, neither do you look down upon it, no matter how elevated your position may be.



No. 3

For instance, if you stand upon the seashore, looking toward the ocean, in the extreme distance sky and water appear to meet, and the line formed by the termination of the view of the water is called the horizon. You will find that this line is always exactly

the height of your eye, and can prove it by holding a stick some distance from you, even with your eye, and it will completely hide the horizon from your view. Nor would it make any difference if you are lying on the ground, sitting or standing, the horizon of course will be higher or lower, but in each instance will be on a level with your eye.

In our illustration No. 1, a sailor is seen looking towards the sea, the horizontal line is the height of his eye; the sails of the boat appear above the horizon, but their hulls below; all that appears below the level of the eye, is said to be below the horizon, and all above that level, to be above the horizon.

In No. 2 the man is standing on a rock, the horizon is still the height of his eye, and the greater part of the boats are below the horizon, the sky forming but one-third of the picture.

In No. 3 the man has climbed to a still greater height, the horizon is still even with his eye, and the space between the base line and the horizon is still wider, giving but a narrow strip of sky.

Of course the person taking the view is never a part of the picture, and should not appear in the drawing. We have taken this liberty and introduced him here in order to make the subject clearer to you.

We have selected views of the sea because it presents a wide perspective, difficult to obtain on land, its plane being regular, whereas the earth's surface is rarely so, and the horizon is more likely to be obscured by intervening objects. However in a marine, or a land view, the effects are exactly similar, and the same laws are to be observed regarding them.

Now by drawing a comparison between No. 1 and 2, you will find the first-mentioned by far the more pleasing, while No. 3 is the exception rather than the rule in the composition of a sketch. Such pictures are almost wholly wanting in aerial effect, much sky meaning brightness and atmosphere, while a preponderance of land gives an appearance of solidity and heaviness. It will be seen then, that the determination of your horizon is a matter of importance, as the effect of your picture depends upon it; but this is not the only reason, the vanishing points of all level lines are to be found in the horizon. But of this we shall speak in another lesson.

Our lesson this month in *Painting* introduces you into a field of work not entirely unfamiliar, as the instruction in sepia painting has given you doubtless a very good idea of the methods of water color. In beginning this series, it is our hope that the lessons can be made of practical value, and for this reason we have thought best to take up at first simple forms either of flowers or still-life, as the easiest and best practice for your earlier attempts, reminding more advanced students that these are *Easy Lessons in Painting*, a special department devoted to beginners only.

In the December number of Magazine we gave a list of colors necessary. We do not presume to assert that this list is the only correct one, or that other colors may not be substituted, in fact the palettes given for the lessons in oil painting may, with a few exceptions, be used for water color, and you can copy any of the studies given in our other departments by making the following changes: For silver white, substitute Chinese white; for ivory black, lamp black; for madder lake, rose madder, and for cadmium, gamboge or chrome yellow. Cadmium is as reliable a color as these last mentioned, but we have avoided as far as possible in our list any expensive paints. When you can paint fine pictures it will pay you to provide yourselves with good material, but even then a simple palette is preferable, and the fewer colors you can manage to get along with, the more likely you are to achieve good results. As regards brushes it is difficult to lay down rules. With the exception of a broad, flat fitch or black sable, there is little difference between those used for oil painting, the red sables answering well. However, if you desire to be entirely "orthodox" in your choice of tools, you should provide yourselves with round black sables, Nos. 2, 3 and 4.

There is one item to be remembered in buying brushes, and that is, that to be good, they must come to a firm, even point, and should be elastic to the touch. If the hairs separate when drawn across the paper, it shows a poor tool. Brushes that have been once used for oil painting, will never answer for water colors. They should be free from the least suspicion of oil.

A block or pad of water color paper, (Whatman's medium, rough, marked "M,"

which signifies "not pressed") is the best for early practice. This has an agreeable grain, not too coarse, and is therefore most desirable.

A China slab, with divisions for the different colors, a sponge, some bread crumbs, or a soft rubber eraser and lead pencil, complete the outfit. These were all enumerated in December number, but we think it advisable to repeat yet more definitely for the benefit of the many who have joined the ranks of our ever increasing class, and in answer to the numerous queries received.

Those afraid to venture upon a sketch from Nature, or who cannot undertake to draw a simple study from the flat, may adopt the method of tracing on transparent paper, and then transferring to the block by using transfer or impression paper. This is not a plan we commend to the general reader, but we are well aware of a number who have to adopt some such method or else fail, and better this than complete failure and disappointment.

Use the pencil very lightly in making the sketch, as all harsh outline will show through the washes of color and mar your work. It is well to soften them with the bread crumbs or eraser. An outline of the pale local tint may be given with the brush, and when able to sketch freely by the eye alone, the pencil outline may be omitted, and the subject drawn in with the brush instead.

Having seated yourself at your easel, (for an easel is the best standard for your work), or if this is impracticable, place your block on your drawing board arranged at a slant, let the light fall from the left upon your paper, avoiding a sunny window—a north light is preferable.

You have, of course, provided yourself with a liberal supply of water. Two good size dishes or bowls are necessary, one in which to dip your brushes in making tints and washes, and another in which to clean them. Have also a soft rag upon which to wipe them, and a large piece of blotting paper to sop up any excess of color.

If you can paint directly from natural flowers, or objects, so much the better—a few large flowers thrown carelessly down, or arranged in a glass or vial, perhaps not so much now as a study from life as a study in color. Later on we shall instruct you how

to work directly from life, and to paint flowers from Nature alone.

It is as well that you should become familiar with the *modus operandi*, and until you have attained a tolerable degree of proficiency, do not venture into too deep water. Our experience with a large class has quite confirmed us in this belief.

The first operation in water color work is the the sponging of your paper freely, with clear, soft water, not only to remove the least tendency to greasiness it may have, but to enable your colors to take better hold. After it dries you are ready for a beginning.

We know full well how impatient some of you are to begin at the top of the ladder, instead of working your way patiently up, and to all such we would say that if you begin at the top, or rather try so to do—for such a beginning is an impossibility—you are sure to come tumbling down sooner or later, whereas if you begin at the first round, and mount step by step, your ascent is sure and certain. So we shall usher in the first lesson with a preliminary practice of color, which is not as interesting as a floral sketch or a landscape, but is far more necessary to a perfect understanding of what is to follow.

For those who have never had any instruction whatever in the use of water color, we strongly advise a method of elementary practice described by Frank Fowler in his little hand-book, *Oil Painting*. We consider this method admirable, not only for oil, but water color painting; and so take the liberty to quote here for your benefit. We shall, however, make these directions applicable to the use of water colors, by substituting the proper colors instead of those indicated for oil painting, etc.:

"The first things to be learned are the names and properties of the different colors and combinations. The three primary colors are blue, red and yellow. Blue and yellow mixed together make green, while blue and red together make purple. It is excellent practice for the beginner to make combinations of the different colors, so as to find out how to use them. For example take your paper, or block, and mark it off into squares, measuring two inches each way, ruling the lines evenly with a lead pencil or pen and ink. Begin with the crude colors, taking Antwerp or new blue, and gamboge or In-

dian yellow. See how many different shades of green can be produced with these colors, filling one square with each shade." (Of course in water color, successive washes will deepen the tint.) "Next combine rose madder and blue, and see how many shades of purple and violet can be made. A little practice of this kind with the different colors will soon familiarize the student with their general properties, but this is only the first step. These combinations of color, though brilliant and pretty, are perfectly crude, and will appear to lack something even to the untrained eye. That something is what is known to artists as *quality*, and expresses exactly the difference between the work of those who understand the use of colors and those who do not. This *quality* is obtained by mixing other qualifying colors with the crude combinations already mentioned. For example, the greens used by artists in representing trees, foliage, or other natural objects, are not made simply with blue and yellow, but by combining other colors with these until the desired tone is reached. To practice such combinations, rule the squares as before, devoting one square to each tone, and mix blue and yellow, with yellow ochre, rose madder and a trifle black. The greens will instantly soften and change their character, losing their hard, crude and raw effects. One thing must always be remembered, that no color is ever used entirely alone, but is always combined with others, which have a qualifying effect. Experiments in this way may be made with all the colors in the box, adding to each tone that which suggests itself as a good combination."

In Mr. Ruskin's *Elements of Drawing*, some such method as the following is suggested, which applies more directly to water color, than the quotation from Mr. Fowler:

"Fix your block or paper in a sloping position, dividing into squares or circles of about an inch and a half in diameter, and fill in these spaces; carry the color gradually down to the bottom. If it is too liquid and forms

little pools, take your blotting paper and take up the superfluous color. Do not trust to retouching, but go on trying until you can make the color lie smoothly and evenly in one wash, not in alternate dark blots and pale patches. The lines of the squares and circles must be accurately observed, and the color must not exceed them by a hair's breadth. When the spaces are covered with color, turn the paper upside down, and lay on another coat in exactly the same way; and when that is dry, even a third. The reason of turning the paper upside down, is to prevent the color lodging always in the same place, and thus making a dark blot at the bottom of each square. Having thus learned how to lay a flat tint, try next a graduated one. Rule the paper into columns, drawing vertical lines from top to bottom. Begin at the top, between the lines, with a brush full of color, and when it begins to be exhausted add some water as quickly as possible, and lead the tint further down. Add water again, and so go on until the color melts into the paper at the bottom, with a perfectly smooth gradation from the deepest shade into pure white. Be sure that each time water is added it is mixed into the color, with the brush."

We think we have given you quite enough for thought and practice to last till our next lesson.

In closing we find one little explanation necessary to avoid future perplexities. We have quoted that "no color is ever used entirely alone, but is always combined with others, etc." Now in water colors, white is rarely used except for occasional high lights, or for velvety textures, the white of the paper supplying the omission. Sometimes, therefore, a wash of transparent color, say madder lake, cadmium or Indian yellow is laid in for the local tint, the white of the paper giving the proper tone. In this case it can hardly be said to be used *alone*, although without this explanation you would have arrived most naturally at such a conclusion.

To make sheets last longer, when they get thin in the middle, tear down the center, sew the outer edges together and hem the sides.

To take stains from white goods, rub the juice from ripe tomatoes with salt on the stain and expose to the sun.

HOUSEHOLD DECORATION.

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CONDUCTED BY LIDA AND M. J. CLARKSON.

ECONOMICAL FURNISHINGS. — (Continued from April Number.)

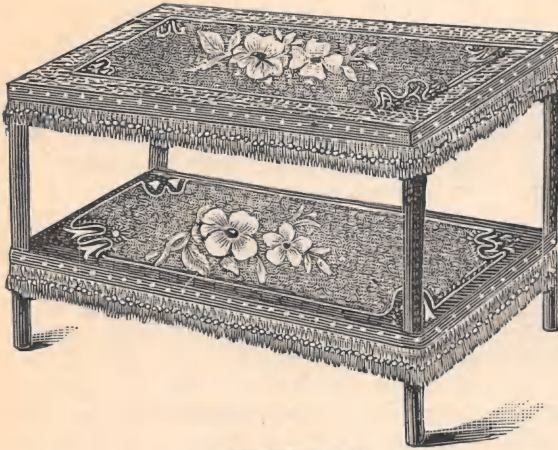
“A NOTHER home-made convenience was a box about twenty inches square, set upon casters, and with a hinged cover. It was covered with cretonne, laid on in small perpendicular plaits, fastened at the bottom by brass nails, and finished at the top with a full box-plaited, pinked-out ruffle of the same goods, that set up even with the edge and concealed the joining of cover and box. Inside were separate pockets for shoes, slippers, rubbers and leggings, while the middle of the box contained a basket for shoe brushes, polish, and like necessities. The cover was stuffed with sea grass and covered with cretonne, and a band of furniture gimp put on with brass nails finished it very neatly.

“This box proved so convenient that it was almost immediately duplicated as a receptacle for hose as well as for fancy work, odds and ends, bundles of pieces, and the many small conveniences for sewing, for which women never have enough room. The entire cost was not over seventy-five cents each, aside from the work. It was necessary to add to the number of chairs, and a couple of oak-framed, perforated seat and back chairs were purchased at a storage warehouse for seventy-five cents each. Cushions were made of dark-blue cashmere, the remnants of a dress, and were fastened to the chairs by sewing through the holes in the back and seat with doubled and twisted drugget cord, in a shade of golden yellow, the twine passing entirely through both cushion and wood, and following the pattern of the perforations on the blue surface of the cushion in the yellow of the cord. Yellow ribbon bows were tied on the corners at the back of the chairs, and the frames were gilded by the artist herself. The amount of admiring comment bestowed upon the work when finished would have repaid the effort tenfold, even without the fact that the chairs were voted by far the most comfortable seats in the place.

“Several other chairs that were in a semi-invalid condition were refitted with new carpet and upholstery seats, and one with a broken back was sawed off even with the seat and full-cushioned, and a row of deep fringe put all around the seat. The lower ends of the legs were sawed off, and a charming half-high stool was the result. A handsome rocker and easy-chair were a part of the original possessions of the artist, and nothing further in this line was needed except a lounge. For this want a certain outlay was necessary. An order was given for a plain couch in muslin. This, in fair quality of material and well made, was to cost \$16. A cover of linen was put over it for the summer, with the idea of having it handsomely covered for the coming winter's use. For the many tables necessary for the variety of work to be done, equally economical provision was made. Several kitchen tables with maple frames, stained walnut color, were ordered at \$1.75 each. The tops were covered with dark-green felt, and drapery curtains of the same material, with a little dash of color in painted autumn leaves for borders, were tacked around the back and ends. Small, round-headed brass nails were used, and the draperies were set outside of the over-lapping cover of the top. The front, where the worker sat, was open, and at either end of the table underneath were rows of shelves, that depended from the sides of the frame. These were found of the greatest use in holding materials and cases for colors, brushes, pencils, and the like. The shelves were made of boards, such as those upon which dress goods are folded, and were substantial enough, and at the same time very easy to work, the last being an important item, as they were all put in place by the artist, who was less a woman of muscle than of brains.

“The draperies for front windows were of Madras muslin, embroidered with gold

floss, and cost about \$8 for the two windows. They were not, of course, very elegant, but they were quite good enough for the place they occupied. The rear windows were draped with printed *etamine*, in cream ground, with bright flowers and vines. The



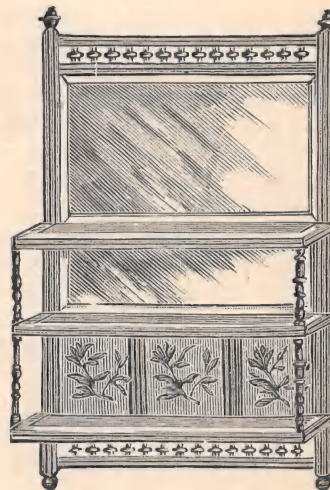
LOUIS XIII TABLE.

goods cost but fifteen cents per yard. Fancy woven *etamine*, in cream-white, costing sixteen cents per yard, and plainly hemmed at top and bottom, was put up for summer hangings over the doors. Some pieces of worsted work were used to cover large foot-cushions that were filled with sea-grass, and had bows of bright ribbons, of odd colors and patterns, set upon the corners. A large easel held a fine picture, and a length of Japanese silk in fancy colors was knotted about the top of the easel, and draped on either side of the frame of the painting. There were grates in the rooms, and on cool days a cheerful fire burned there."

All this is a pleasing picture and, although our readers may not be able to carry out all these suggestions to the letter, there are yet enough so practicable as to effect a veritable transformation in many an ugly apartment. There are correspondents who write that they have husbands, or sons very handy with cabinet tools and bracket saws, able thus to make almost anything suggested, if only the ideas are furnished. One lady writes: "My husband has a fine kit of tools, and is very ready at turning, carving, and various sorts of cabinet work; what can you suggest that is pretty in the way of household decoration to which he can turn his hand?"

We give this month two eminently practical designs, one of a Louis XIII table, which is composed simply of two ordinary pine shelves with legs smoothly turned. The shelves are neatly covered with plush, ornamented in the center with an embroidery design. In our illustration there is a conventional braiding pattern, worked in Japanese gold thread, around the edge, but this is left to the taste of the worker, and the center may be painted instead of embroidered if preferred. The edge may be finished with a gimp headed fringe, secured with nickel or brass headed tacks, or a beading of Lincrusta Walton makes a neat finish. This table can be ornamented with drapery as suggested above if it be preferred.

Our second suggestion is a small cabinet composed of a mirror framed in, as shown in illustration. This cabinet has sections for three tiles, and three shelf projections. We have seen several made by an amateur workman, with most elaborate carvings, but this is so simple as to require less experience in cabinet work.



SHELF CABINET WITH MIRROR.

The tiles may be hand-painted upon porcelain, brass, or Lincrusta Walton, or may be had already decorated, or in hammered metal.

Altogether this makes a very handsome addition to parlor, studio or dressing room, or will serve as a most charming overmantel

where one is wanting. If put to the last mentioned use it should be made to correspond in width with the mantel or chimney projection.

Fire-Place Screens.

For fire screen stove ornaments, old paper shields or screens might be cleaned up and used as a foundation whereon to artistically arrange numerous specimens of field grasses, introducing in some a few everlasting and other cornflowers (artificial ones would an-

illustration for one of these handsome screens. Pampas plumes and dried ferns and tropical grasses may be introduced, with some of our native dried flowers and pretty autumn gatherings. Grasses dampened and sprinkled with flour, gilded and bronzed leaves and ferns, a sparkle of iridescence here and there, all this is left to the fancy of the decorator in composing such a screen. This is a great improvement upon the painted or papered fire-board, and is a fashion very popular abroad, but is fast gaining favor in this



FIRE-PLACE SCREEN.

swer), with very good effect. A small mirror might be inserted in the lower part or attached, and with a few rush-like grasses or transfers around the edge, and some swans on the surface, would form quite a real pictorial-looking scene under the clever manipulation of some artistic fingers. Of course the grasses, etc., would require fixing in small bunches with a strong needle and thread (or fine awl and flax), beginning at the top, and overlapping their stems as the work progresses downward, to keep all neat and conceal the threads. Seaweeds, corals, sponges and shells might also be similarly arranged.

A beautiful arrangement is shown in our

country where fire-places are again coming to the front.

If you are a thrifty housewife, you should have a rag-bag, and I will tell you how to make one. Take a strip of material the size of an ordinary chair-back, linen or woollen stuff will do; embroider it at one end and fringe it, turn over the other and work it to match, so that two rows of fringe and work appear one above the other. Sew a piece of muslin at the back to make the bag, and some rings at the top through which run a cord; hang it inside a cupboard, and put in your rags. If you do not want them or the money, sell them for the benefit of the poor.

Crocheted Patterns.

CONDUCTED BY JOSIE K. PURDY.

NEW DESIGN.

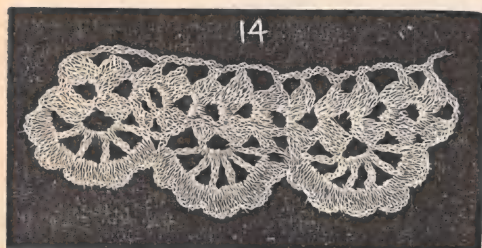
Narrow Crochet Lace.—Pattern No. 14.

Make a chain of eight stitches.

2d Row.—Three doubles, one chain, three doubles, (this forms a shell,) in fifth stitch, four chain. Turn.

3d Row.—Shell in shell, one double in four chain at the end of the row, three chain. Turn.

4th Row.—Shell in shell, six doubles



separated by two chain in fourth chain, (fasten last double in all succeeding scallops, to the two chain following scallop preceding,) one chain. Turn.

5th Row.—One single, three double, one single in each of two chain, two chain at end of scallop, shell in shell, double in three chain, three chain. Turn.

Crocheted Bed Spread.

White knitting cotton, or No. 8 spool thread may be used.

1st Row.—Make a chain of eight stitches and join in a circle. Three chain, two double crochet, three chain, three double crochet in the circle. This forms a shell. Repeat until there are three shells with three chain between each, three chain and join shells in a circle by a slip stitch in first three chain. Turn.

2d Row.—Three chain, shell in first hole, repeat until there are five shells, three double crochet, three chain, two double crochet, join to top of chain. Turn.

3d Row.—Three chain, shell in shell, two

chain, repeat all around with two chain between each shell, one double crochet in three chain. Turn.

4th Row.—Two chain, shell in shell, two chain, one double crochet in two chain between shells, two chain, shell in shell, and continue around in the same way.

5th Row.—Two chain, one double crochet in the first hole, two chain, one double crochet in the next hole, two chain, shell in shell, repeat all around.

6th Row.—Two chain, one double in first hole, two chain, (*) six doubles in the next hole, turn the work over and put the needle in the top of the first stitch, and make one single crochet, (*), this between stars makes a ball, turn the work back, two chain, one double in next hole, shell in shell, repeat all around.

7th Row.—(*) Two chain, one double crochet in first hole, two chain, one ball in next hole, two chain, one ball in next hole, two chain, one double crochet in next hole, shell in shell; repeat from (*) all around.

8th Row.—(*) Two chain, one double in first hole, two chain, one ball in next hole, two chain, three doubles in next hole, two chain, one ball in next hole, two chain, one double in the next hole, two chain, shell in shell. Repeat from (*) all around.

9th Row.—(*) Two chain, one double in first hole, two chain, one ball in next hole, two chain, two doubles in next hole, three doubles over next three doubles, two doubles in next hole, two chain, one ball in next hole, two chain, one double in next hole, two chain, shell in shell. Repeat from (*) all around.

[To be continued.]

Questions, replies and communications of interest to this department, are cordially invited. Send directions with *lace samples* if possible.

JOSIE K. PURDY,

Care INGALLS' HOME MAGAZINE, Lynn, Mass.

TALKS ON FLOWERS.

J. B. KETCHUM.

SUCCESS in flower culture depends largely upon a judicious selection of varieties. Another great object to be considered is the soil into which flower seeds are to be sown. The soil best adapted to flowering plants generally is a light friable loam, containing just enough sand to make it porous. Most plants will *live* in almost any kind of soil, but if you wish vigorous plants give them good soil. Two-thirds of the failures in seed planting come from improper treatment of the seeds. The following rules are taken from *D. M. Ferry's Seed Annual*, and if carefully followed will insure success:

"Do not plant any seeds while the ground is wet. Make the surface as fine and smooth as possible. Cover each of the seeds to a depth proportionate to its size; the finest, like portulaca, not more than one-quarter inch deep, those the size of a pin-head one-half inch, and those as big as a pea one inch. Press the soil down firmly over the seeds, after making it as fine as possible by crumbling in the hands. Procure a piece of lath (planed smooth), about two feet long, press the edge down into the soil evenly, so as to make a groove as deep as the seed is to be planted, scatter the seeds along this, allowing four or five of the larger to fifteen or twenty of the smaller seeds to the space one plant is to occupy when grown; take care not to spill any of the seeds between the rows. Cover the seed by pinching the earth together over it, then lay your lath flat ways and press the soil down firmly and evenly. Put a little stick at the ends of each row, so as to mark it, then pull up all weeds that appear between the rows the first day they can be seen."

Annuals are those plants which flower or ripen their seeds or fruits the season they are sown, and then die. *Biennials* do not gen-

erally flower the first year, and are only in perfection one season. *Perennials* continue to flower several years in succession.

For bloom the first season I would recommend among many the following:

Acroclinium greatly resembling the daisy. This plant is one of the "immortelles," and blooms in August and September. The aster is familiar to nearly every one, and cannot be rated too highly. The handsomest of the many varieties are the meteor, mont blanc (pure white), mont rose (peach color), and trophy.

The balsam, or lady's slipper, is an old favorite. Some blossoms are double and some single. The best varieties are double solferino, double white perfection, and double camellia.

There is the portulaca, both double and single; a bed of the different varieties of this plant is most beautiful. They will stand any amount of dry weather.

Petunias are unsurpassed for massing in beds. They are easily raised and are both double and single. Of these the finest are Countess of Ellesmere, petunia *hybrida grandiflora superbissima*, petunia *hybrida robusta*, and petunia extra double fringed. Petunias also grow beautifully in a window garden, and do well even in a north-west window.

A well-known plant is the mignonette. It is easy of culture, and bears spikes of very fragrant flowers. This is also a good house plant.

There is also the calliopsis, larkspur, cockscomb (*celosia*), forget-me-not (*myosotis*), and numberless others. A seed catalogue will be mailed free on application by any large seed house, in which will be found a list of flowers with description and price.

In making jelly, if you have more than enough for your glasses, you can make glasses by taking large, smooth bottles, and

wetting a cord in turpentine, tying around bottle below the neck, then set string afire, and it will break off smoothly all around.



CASH CITY, KAN., Feb. 8, 1888.

Dear Friends, — Would like to ask "Mrs. J. H. F.," through the columns of our Magazine, how to polish buffalo horns. I have a pair which I wish to polish, but do not understand the process. Am very much delighted with our little Magazine. Think Miss Clarkson is doing much to make it interesting; but please let us have no story, 'tis just as good as can be without one.

Yours, etc.,

MRS. J. H. HOAG.

WOODVILLE, MASS.

Dear Miss Clarkson, — While writing for a catalogue, I could not refrain from telling you how much I like the HOME MAGAZINE. I have been working by myself over two years, and now I get just the help that I needed.

At a friend's this afternoon, I saw a very pretty screen. It was a three-fold frame. The frame was very simply made of pine wood, and painted to imitate ebony, and the corners at the top were made pointed, and gilded. The center piece was made of dark red plush, with golden-rod worked in arrasene, and down below the center, set on, not quite square, was a chromo, set in a band of white plush, with a gilt cord inside of that. On each corner of the white plush was a dark purple satin ribbon bow. The other two panels were covered with broadcloth, and then some fresco patterns were stamped on them, and instead of being filled in with paint, they were filled with the different colors of flitters. It made an elegant thing, and a very inexpensive one.

A very pretty hand screen can be made from a palm leaf fan. Cover one side with plush and the other with satin; sew the edges neatly and cover with a gold cord, and gild the handle; tie a ribbon bow on the handle. On the plush paint a spray of daisies or any other flower, and on the satin a landscape. A small snow scene is very pretty.

Yours sincerely,

MRS. H. F. SHERBURNE.

JACKSONVILLE, ILL., Jan. 20, 1888.

Misses L. and M. J. Clarkson, — I am greatly pleased with INGALLS' HOME MAGAZINE, so much so that I shall order a copy of it for two little cousins who are just beginning to interest themselves in drawing and painting. I gave a copy to my daughter for Xmas, not knowing just what kind of a Magazine it was, but subscribed for it for your *Brush Studies* and *Household Decoration*, and find the Magazine so instructive that I shall continue to subscribe for it, as I consider it a great addition to any amateur's painting outfit.

In our jeweler's show window is a strange and interesting ornament made of large and small fungi, such as grow around old tree trunks. All were glued in a pleasing form to a wooden back, and on the large ones were etchings of various places of interest. Have you seen anything of the kind? I am trying to get materials to make me one, and if they are new to you as to me, I will sketch it for you if I ever get it completed. I get along very slowly with art work, as the butter to churn, the housework to do for a large family, and overseeing the entire farm, leaves little time for art, but the entrance of INGALLS' MAGAZINE and your valuable books have acted as a large supply of fuel to a smoldering fire, and I mean to *take* time to enjoy life more this year than I did last. I wish you as much happiness in preparing your papers for the Magazine as your many admirers receive from them. I hope to be able to give you a few ideas from my Western home during the year, in slight payment for the many I get from you.

Yours very respectfully,

Mrs. C. C. K.

Clippings from Sundry Letters.

I HAVE studied your books faithfully, would place the different paints out as you described, but alas! the fruit of my labors was not worth looking at, until I read your item about "mud pies." I concluded it was *too much mixing* that caused the trouble; have had better luck since.

My trio of little girls, and myself, are members of your class in drawing and water colors, and all very happily cosey in our half hours with you. Many thanks for contributing to mothers such a charming method of entertaining and training their children.

K. B. A.

BROOKLYN, N. Y.

I HAVE made a book case similar to the one described in November Magazine, and like it very much indeed. It is a beautiful piece of furniture. I am now thinking over a design for an easel to hold large illustrated books; when done, I will send you a drawing and description of it. Toboggan sleds are used for all kinds of decoration—hand-painted, ribboned, or as frames for hand mirrors. Here is a design for a gray felt table cover: In one corner, a sumac and golden rod embroidered in raised work; in another, daisies in arrasene; in another, wild roses in rococo work, and the fourth corner painted with field lilies. The whole is lined with silesia, and finished with a plush border and ball fringe. A pretty garden vase is made of two peach baskets joined at the bottoms, and painted green. The upper one is filled with earth, and planted with vines, etc.

S. F. W

I AM so interested in your Magazine, think it just right. Don't put a story in it, there is no room. I have taken lessons in oil a year, but have improved more in the three months' study of your Magazine, than in the whole year before. I find it so practical, and the lessons so plain, one *must* improve. I only wish it came every week. Many wishes for your success.

Mrs. C. H. C.

WE are in receipt of a very beautiful starfish from Mrs. J. B. This souvenir from the Pacific coast, which now graces our studio, is much admired by all who see it.

[Thanks to Mrs. J. B. Your "Useful Hints" will be used in the June number. Shall hope to hear from you again. —Ed.]

WE are also under great obligations to Mr. Frank Finch, of Clyde, N. Y., for a fine box of cinnamon vine tubers. As we know well

the interesting beauty and growth of this vine we are glad to call the attention of readers to the fine specimens of this pretty creeper which Mr. Finch offers for sale.

Whoever sends to him for anything in the way of seeds, bulbs, etc.; will never have cause for regret. Send a stamp to him for his fine illustrated catalogue.

CORRESPONDENTS are kindly requested when writing for these columns to use but one side of the paper, and to write in as plain and legible a manner as possible. We receive many communications so faintly written with pale ink, or worse still, lead pencil, that we can scarcely decipher them, and thus many good things are lost to readers, as we have no time to copy them for publication.

Criticisms.

WE have criticised a large number of studies *privately* the past month, but this we positively refuse to do in future, as our time is too limited for so much extra labor. We feel too, that it is robbing the majority of readers of what properly belongs to all, instead of to the single individual.

Send in your work for criticism early, as copy goes to press some two months ahead, and we will do our best to help you, through the columns of the Magazine. You can give an assumed name for use in print, but always give us your proper name and address, which shall be regarded sacredly and inviolably, never appearing in print without your permission.

"Anxious Amateur." Your copy of the little *Winter Scene*, which appeared as frontispiece to December number of Magazine is a very good one indeed. We are surprised that you have succeeded so well with the coloring. There is but one serious fault, and that is in the prominence given to the figures in the middle distance. You have painted eyes and a mouth for each, or at least have suggested them very decidedly, whereas figures at that distance would show lighter spots only, to indicate the position of the faces.

Remember that you should paint things as they actually appear to you, not as you really know them to be. Aside from this, your copy is very well executed.



How to Prevent Oil from Spreading Upon Silk or Satin. The Best Drying Oil to Use.

"C. S. T.," Canada: You can prevent oil from spreading when painting upon silk or satin by rubbing the back of the fabric freely with magnesia. This is a better method than the use of any medium which is liable to impart a chalkiness to the paint and cause it to crack when dry.

You need not use any drying oil in painting if you can wait patiently for your color to dry without it. This is the best and safest way, but if you cannot do this you will find "Siccatis de Courtray" the safest preparation to use. The right proportion is one drop of the dryer to five of oil.

Suitable Backgrounds for Flight of Swallows, and for Fruit Pieces.

"V. E. S.," Chicago, Ill.: There is no prettier nor more suitable background for flight of swallows than one suggesting a sky with light fleecy clouds. For this sky-tint, use cobalt or permanent blue, silver white, a little pale cadmium, madder lake and ivory black. For the clouds you will need cobalt, white, yellow ochre, a trifle madder lake and white. In the deeper tones add burnt sienna.

An effective background for fruit piece of cherries, or of strawberries falling out of wicker basket, is one composed largely of rich browns, inclining to yellow in the foreground. With the cherries, branches of the tree might be thrown down around and back of the basket, and the berries would be also more effective offset with cool greens.

The color contrast of the yellowish basket and foreground, with the cool green leaves and bright fruit is very pleasing. This background is so varied that it would be impossible to give brief directions, or scheme of color. We intend to introduce some such subject in *Brush Studies* before long which will give you the desired information.

Sundry Queries.

"M. E.," Ky., says: I have taken lessons in crayon, both landscape and portraiture,

and know all about lights and shadows, etc., and have been painting by your instructions nearly a year. My work is complimented highly. All I want to know is the art of perspective, and to paint fine pictures. I enlarge portraits both in crayon and oil, and I wish to make some nice pictures for the fair next fall. They call me a natural artist, but I owe my start to you, and may God bless you in your noble work.

[We would call "M. E.'s" attention to the hints upon perspective in the Drawing Department this month. We are gratified to know that she has been so benefited by our art lessons, and trust that she will find them fully as satisfactory from month to month as now issued.]

Will "S. F. W.," Brooklyn, N. Y., please inform through the Magazine what kind of dyes should be used in painting on bolting cloth and chamois leather, as mentioned in an article in the January number of the Magazine, and oblige.

A. H. C.

Will you please tell me what flux is and where I can get it? And what shall I use to put on dry gilding with? I have tried almost everything and can not make it stick. I think the Magazine is just splendid.

Yours truly,

ADDIE.

[Flux is a preparation added sometimes to the mineral paints for china painting, is thought to improve their appearance and assist in firing. It can be had of almost any dealer in art material. Dry gilding is mixed with fat oil when applied. The *China Decorator* gives the following hints as to gilding:

"As a rule take an equal quantity of the gold and fat oil. If there is too little oil the preparation will dry in a few minutes after laying on the china. If too much it will not dry in a day. It depends greatly on the atmosphere, but it should dry, if in proper proportions, in from two to four hours, without the use of artificial heat. The gold should be laid on thick enough to conceal the china.

entirely. If too thin it will not burnish. If too thick the gold is wasted to a certain degree. However, it is better too thick than too thin, for in the latter case the work must all be done over and refired."

These hints may help you, but gilding is a nice process and would advise you to take a few lessons in this branch from a good teacher.]

"C. A. G." says: Am painting pond lilies now, but cannot get the veinings to suit me. I used chrome yellow and bitumen for leaves (foliage) and stems, veined with clear burnt sienna. Please tell me what to do to the veinings to make them look right. What colors shall I use for red stalks? Will you also tell me what colors to use in painting red poppies and yellow buttercups?

[Good artists do not paint leaves as if they were illustrating a botanical treatise. Should advise you to ignore this feature entirely and treat your subject in a simple, broad manner much more effective than elaborate finish. Unless you hold a leaf in your hand for critical examination you do not notice such details. In the immediate foreground of your picture a little more finish may be given. There are reddish touches to the edges of leaves, or where the underside shows. These may be given with light red, madder lake, raw umber, and white. For the peculiar red of the stems add yellow ochre to same palette.

Scheme of color for poppies was given in the January number of Magazine.

To paint buttercups use yellow ochre, orange cadmium, with raw umber and black. Shade with burnt sienna and madder lake. For the lights use white, light cadmium and a trifle yellow ochre.]

I am very much pleased with the Magazine. As you offer to answer questions in it, would be pleased to have the following answered: (1) How is celluloid painted on? Many that are seen in stores are in one color, and appear to be etched. Can it be done in oil or water? (2) What are Paris tints used for, and how?

Very respectfully,

R. B. C.

[Celluloid may be painted either in oil or water color. Much is done in mon-

chrome very effectively. We think oil color gives the best results. These are mixed with spirits of turpentine for the first painting, and afterwards worked up as usual. For water color a thin solution of gum arabic is first laid over the design, preparatory to the application of the color.

We have never seen the celluloid etched, but do not know why it could not be done, as shells may be very beautifully etched with the proper tools. "Paris tints" is only a trade name given by a New York firm, to dyes or tapestry colors. They are used for fabric painting and sometimes in combination with embroidery.]

"Mrs. L. F. Z." says: I was advised to use asphaltum for painting water, but had no better success than before. I do not see it mentioned in *Brush Studies*. Is it proper to use it? Should brushes be kept in water when not in use?

I have had little success in painting in oil owing, I think, to lack of knowledge as to the right proportions of the colors to be mixed. Would it be possible to be more definite as to quantity, say two inches white, one-fourth inch black, one-half inch cadmium, etc.? I generally waste about four times as much as I use, and even then have grave doubts as to its being just the right shades. How is the transparency of water in paintings which I have seen, obtained? Mine always look solid and opaque.

[We should not advise the use of asphaltum in painting water. Use bone brown and black in its place. No, brushes should never be left in water, it would ruin them. Wash and dry them as already explained in recent numbers of Magazine. No, it is impossible to measure out paints as you suggest. This subject has also been fully explained in *Brush Studies*, March number.

In painting water, to get a transparent look, study the reflections carefully. Generally the same colors are used as for sky but the tone is somewhat grayer. For the reflections use the same colors as for the objects reflected, but in somewhat different proportion, more raw umber often being necessary, blue or black, or burnt sienna, with lines or dashes of pure sky color in the high lights.

All these points are explained more fully in *Brush Studies*.]



Ingalls' Home Magazine

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Subscriptions can commence with any month you wish. When no special month is mentioned, we commence the Subscription with the month the Subscription is received. We furnish back numbers for 15 cents each.

When you wish your address changed, be sure to give *in full*, the address that we are now sending the Magazine to, as well as the new address.

Address

INGALLS' HOME MAGAZINE,

67 WHITING STREET.

LYNN, MASS.

LYNN, MASS., MAY, 1888.

May Flowers.

"APRIL Showers bring forth May Flowers." The first bouquet of May flowers that you have, take Briggs' Shade Card, and match the shade of each flower, and not only match it, but write the numbers, with the names of the flowers, down in a book. Then when you wish to embroider or paint these flowers, by referring to your book and the shade card, you can tell the exact shades to use. If you haven't Briggs' Shade Card, send us your full address, and 15 cents, and we will mail it to you.

Rolled or Folded.

As some complaint was made about the Magazine being creased, on account of being *folded*, we now send the Magazine rolled. When you first take the Magazine from the wrapper, roll it in the opposite way, then place it between two heavy books for a while, and it will come out nice and smooth.

Crazy Patchwork.

WHAT a development there has been in crazy patchwork. How many "crazy" pieces of fancy work have you in your house? We have just put in a fine lot of figured silk plushes and ribbon remnants, and if you want some nice pieces for crazy work, you had better send your orders now, before the best are sold. See our advertisements of crazy patchwork materials.

Renting Studies.

QUITE a number of our subscribers have sent to the publisher of this Magazine, requesting him to send them a list of the Studies that are rented. If you wish to rent Studies, send your full address, and a 2-cent stamp to L. & M. J. CLARKSON, Pleasant Valley, Dutchess Co., N. Y., for their list of Studies. They also rent Studies of the designs that are illustrated in this Magazine from month to month. Write to them for prices.

Stamping Patterns.

WE give five pages of illustrations this month of choice Perforated Stamping Patterns. When you order any of the patterns that are illustrated in this Magazine, *be sure* to put the letter M before each number, so that the numbers will not get mixed with the numbers in our Catalogues.

Ingalls' Catalogues.

HAVE you got Ingalls' 1888 Catalogue of Stamping Patterns? Price, 10 cents. Ingalls' Big Catalogue, price, 25 cents. We will send you the 1888 Catalogue for 4 cents; the Big Catalogue for 10 cents.



WOOD INTERIOR — A JUNE STUDY.

INGALLS' HOME MAGAZINE.

VOL. I.

LYNN, MASS., JUNE, 1888.

No. 8.

JUNE.

SO sweet, so sweet the roses in their blowing,
So sweet the daffodils, so fair to see;
So blithe and gay the humming-bird a-going
From flower to flower a-hunting with the bee.

— *Nora Perry.*

And what is so rare as a day in June?
Then, if ever, come perfect days;
Then Heaven tries the earth if it be in tune,
And over it softly her warm ear lays.

— *Lowell.*

WOMEN'S INFLUENCE.

IT is very often the case that mothers and sisters complain of the length and dullness of the winter evening, and I hear them remark, "Oh! the boys will go out; you see, it is so dull for them at home, and, of course, they like a little company and to smoke, and that sort of thing." Of course they do, and the strange thing is, that they cannot have the pleasant chat and smoke at home, so that the mother and sisters who complain so much may share in the general amusement. Whose fault is it that evenings at home are so dull in some houses? Happily we need not say in all. I know there are cases where the fault lies with the men, but in an equally large number it lies, alas! with the women and girls. It has often struck me what an immense influence evenings at home have upon the sons of a family. How bright and cheerful some homes are; how delighted are the boys to get home, often bringing a friend with them, for they are always sure of a welcome, as a wise mother knows well that if they cannot bring companions home they will go out to them. Mothers and sisters —

all you who clamour for women's rights, and greater influence in the State — have you not here a power which the highest statesman would envy you? Do you not bring up and influence the boys and men? Are they not taught at your knees? Is it not from you that they should learn their highest code of honor and morality? Oh girls! do not mind if the boys do find fault and tease. They only do it because they are so fond and proud of you, that they want you to do better than other fellows' sisters. Do you feel inclined to sit and read all the evening, or spend it in some other unsociable way? Remember that for your brothers, God has given you in charge the highest work that woman is capable of performing. To you He has entrusted that great gift of influence, which is so mighty for good or evil. To you they ought to be able to look for love, confidence, and sympathy in the many troubles that are sure to beset a man's footsteps in the world. Do not think the younger boys beneath your notice; they are very keen to remark your good and bad qualities, and when they are men will remem-

ber that Nannie was always such a dear little sis, when they were in any boyish scrape; or that it was never any use asking Bess to do anything for them as she was always disagreeable.

When the male part of the family come in either to tea or late dinner, it is the duty of the ladies to be bright and smiling, and to do everything in their power to keep them in the house to which they have returned, perhaps through temptations which you safe at home, warmly sheltered from the world, never dream of. Do they come in cross and tired? What wonder? if that but provokes you to be more loving and attentive to them; for are they not tired through endeavoring to keep you in that secure home, which they only ask you to make bright and cheerful for them? If you do not smile for them at home, there are plenty out of doors who will do so; and if sons or brothers are driven by sullen indifference, selfishness, or any other disagreeableness to pass their evenings out, the blame, if evil come of it, will lie with those whose duty it was to make them welcome at home.

I must say a word about making people comfortable in their own way. It is no use to play and sing to a man who hates music, and then complain that he is not pleased with the efforts you have made to entertain him; nor to affect to detest smoke when you know he cannot be happy of an evening without his pipe or cigar. Of course there are cases where really delicate people cannot bear smoke, and where these are, surely some other room can be used to smoke in. I have noticed, however, that many people smilingly bear the odor of tobacco and even appear to enjoy it when smoked by strangers and acquaintances, but they affect to be disgusted if father or brother smoke at home. The rooms, they tell you, smell so of it. It is not necessary for them to do so, if a little care and common sense is exercised; and even suppose they do smell, is it not better to have the family sitting-room smell of smoke than to pass evening after evening alone, wondering where the smokers are, and with whom?

When trouble comes how naturally do we look to father and sons for help, and if we

have taught them to regard us as antagonistic to their simplest wishes, and indifferent to their happiness in this world and the one to come, how can we expect or ask them to take up for us the burden we are unable to bear, or preserve to us that domestic felicity which we have tacitly refused to share with them? Do you not understand, that as the men and boys belonging to you rise in the world so do they raise you; and if you refuse to give the boy the help which is so needed, and which he would not ask or accept but from mother or sister, he will not become the man of whom you may say with pride, he is my son or brother? Listen to what you hear them say about other girls, and take heed that no girl's brother shall say of you what you dislike or are shocked to hear of others. Brothers and sons are generally given to speaking plain truths of their female relatives; and though at times unpalatable, and perhaps unjust, their remarks, if taken amiably and reconsidered, may be found to have been made from a feeling of affectionate interest in you, and may, if acted upon, save you from making some of the blunders women, without male relatives to advise them, often fall into.

Do not snub boys; if you wish them to be manly, treat them like men. Defer to their opinions sometimes, even if you do think your own the best. I have found through life that boys from twelve to seventeen years of age are very shrewd advisers. The world is new to them and they have acute perceptions, and give their experiences truthfully if bluntly. Many a girl would be saved from a wretched married life did she but know what her young brother knows of her intended husband; and if there was that confidence between them, that it is the duty of the mother and sister to promote and cherish, many a lad would be saved in the first downward step to evil, which, ever descending, will precipitate him and all belonging to him in lasting misery and disgrace. See, then, how mighty is the power for good or evil which you wield. Let who will guide the world, but God grant that good mothers and sisters may guide the boys. For "the boy is father to the man."

Selected.





CONDUCTED BY LAURA WILLIS LATHROP.

JUNE JOTTINGS.

SPRING has passed with its dreams and vivid realizations of moving, house-cleaning, general sewing, and kindred duties, and we gladly close our eyes upon them to welcome June with its entrancing, dreamy, quiet and sunny skies. Our homes are fairly embowered in its gorgeous wealth of roses, while over in the snow-tipped garden-beds, we catch the dazzling gleam of the scarlet strawberry, and we drink deep draughts of the summer air freighted with their delightful aroma which is but a faint suggestion of the royal fare in store for us. No other fruit meets with such universal acceptance, its appetizing acidity and delicious flavor combining to tempt the most fastidious palate and to meet the requirements of the system at this season. The most wholesome form of serving is with sugar alone, and eaten with good home-made bread and butter, especially for the little folks; but where is the child whose eyes do not open wide at the mere mention of that delightful dish, strawberry shortcake?—and before the month is over, he will have discovered that cherries are ripe. The housewife will have discovered it also, and that raspberries are on hand and that the Tropics have added to our plentiful store immense quantities of the delicious pineapple, reminding her that June has its thoroughly practical side as well as poetical. So we will turn from thoughts of new-mown hay and June roses to the discussion of more substantial topics.

Table Delicacies.

STRAWBERRY SHORTCAKE:—For the benefit of those who have been unsuccessful in presenting this popular dish at the table in an attractive and wholesome form, we will furnish a most excellent recipe, premising a few general directions which apply to cake baking in any form. Always use the same size of teacup for flour, sugar, and all ingredients measured by this standard. The ordinary

teacup referred to in recipes holds just a half pint. It is a good plan to set aside two or three cups of this size and keep in readiness for baking purposes. In measuring fractions of a cup of either sugar or flour, note that eight *rounding* tablespoonfuls of either are equal to a cupful. It follows that four such measures are equivalent to a half cup. A little practice in filling and refilling a cup with either sugar or flour will render you expert in ladling out fractional parts with the spoon. In order to be exact, sugar must be free of lumps. If it is not, it may be made so by the use of the rolling-pin. Liquid measure has been given before. A word of caution: Never bake a short-cake in a form which necessitates splitting with a knife. Always bake them in layers thin enough to obviate the necessity of cutting, which destroys the feathery lightness which constitutes its “chiefest charm.” And now for the recipe. Mix well together and rub through a sieve two and a half cups of good flour, two teaspoonfuls of best baking powder, a tablespoonful of sugar, and half a teaspoonful of salt.) Rub thoroughly into this mixture three tablespoonfuls of nice butter, and then mix with a teacupful of sweet milk or water.) Divide the dough into four equal parts and roll each one out until large enough to fill a jelly-cake plate.) The edge may be trimmed neatly (if you wish) by laying the plate, inverted, upon the dough, and cutting around its edge with a sharp knife. (Brush the top of each cake lightly with melted butter, and lay in buttered jelly-cake plates—two in each plate. Bake in a quick oven for fifteen minutes, as hot as it can be without burning. On removing from the oven, separate the cakes (you will not need a knife), and spread a quart of strawberries between the matched layers into which you have mixed a teacupful of powdered sugar, chopping it in with a sharp knife.) Or the layers may be placed separate in four jelly-cake pans (baking more

quickly), and formed into one loaf, using three pints of berries and a half more sugar, reserving a few berries for the top of the cake, and sprinkling with powdered sugar. Some like a pint of whipped cream added to the berries, but it renders the cake less wholesome.

A delicious short-cake which will be welcomed by hurried housekeepers, may be compounded in less than ten minutes, and baked in fifteen. You need but to follow directions closely to be convinced of its excellence. Add to two teacupfuls of buttermilk, a teaspoonful of sugar, a teaspoonful of salt, two tablespoonfuls of melted butter, and a teaspoonful of soda. Into this beat thoroughly two teacupfuls of flour (rounded measure). Bake in four jelly-cake pans, and spread a layer of crushed strawberries and sugar between the cakes. In the absence of buttermilk, sweet milk may be used, with the addition of two heaping teaspoonfuls of baking powder instead of the soda. Sweetened strawberry juice is nice to serve with short-cake.

STRAWBERRY TRIFLE.—Line a deep glass dish with slices of stale sponge cake, and moisten with a little strawberry juice. Nearly fill the dish with strawberries, slightly crushed and sweetened. Beat the whites of four eggs to a stiff froth, then beat into them four tablespoonfuls of powdered sugar, and when it is light and stiff, add little by little two tablespoonfuls of strawberry juice. Heap upon the top of your dish and serve soon.

PRESERVED STRAWBERRIES OR RASPBERRIES.—If you wish your berries to retain their color, shape and flavor, preserve them in their own juice, and carefully follow directions. For ten quarts of berries use five quarts of sugar. Put two quarts of the berries into the preserving kettle, with half a gill (four tablespoonfuls) of water. Heat slowly, mash thoroughly, and turn into a stout piece of cheese cloth. When cool enough, squeeze every particle of juice from the berries. Put this juice with the sugar into the preserving kettle and bring slowly to the boiling point, stirring to prevent the sugar from settling and scorching. When the juice boils add the remaining eight quarts of berries. Bring slowly to the boiling point, then simmer gently for fifteen minutes. Skim as required during the boiling process. When done put carefully into jars, the berries first,

then filling up the jars with juice. Seal as quickly as possible. If any juice remains it may be put boiling hot into a self-sealing jar, and will be found excellent to use in pudding sauces. For preserving, choose firm, well-ripened fruit, being careful that it is not over-ripe.

RASPBERRY SHRUB.—Place nice ripe black-cap raspberries in a stone jar, cover them with good cider vinegar, and allow them to stand covered for forty-eight hours. Strain through a jelly-bag, pressing hard to extract all the juice. For every pint of juice add a pound of sugar. Boil together in a porcelain kettle for fifteen minutes, then bottle, and when it becomes cool, cork and set away in a cool cellar. A teacupful of this added to a quart of ice water, forms a delicious drink, very refreshing in hot weather.

CHERRY PUDDING.—A delightful cherry pudding is made by sifting together a quart of flour, a teaspoonsul of sugar, half a teaspoonful of salt, and three full teaspoonfuls of baking powder. Next add three well beaten eggs to one pint of sweet milk, and stir rapidly into the above mixture. Finally add a generous quart of stoned ripe cherries (or unstoned if you prefer). Pour into a buttered pudding dish, and steam two hours. Eat with the sauce given in December number for Christmas plum pudding, substituting cherry juice.

CHERRY PIES.—These are delicious baked without an under crust. Fill three-fourths full a deep earthen pie-plate with ripe cherries, stoned or unstoned, and thickly strewn with sugar. Cover with a rich paste, and bake in a moderate oven for three-quarters of an hour. Sprinkle with powdered sugar.

CANNED PINEAPPLE.—These are much finer flavored than when preserved. Choose the sugar-loaf or conical shaped pineapple. It has less core than the strawberry variety, is not so sour, and much finer flavored. Prepare your fruit by peeling, cutting out the eyes and core, and then cutting in very thin slices. For every two pounds of pineapple, allow a pint of water and a teacupful of sugar. Put the sugar and water into a preserving kettle, and after it boils fifteen minutes, add fruit. Let come to a boil, after which simmer for fifteen minutes. Lift the slices carefully, to avoid breaking, place in jars, cover with the juice, and seal immediately.

Potpourri Jars.

IN this form we may imprison some of the fragrance of June, and carry it with us for years. We have one (a constant delight), the recipe for which was originally taken from the *Milwaukee Sentinel*, but its character is so changed by variations and additions of our own, that we need scarcely give the credit. Gather fresh rose petals in the morning, spread out for an hour to dry, then put them in layers in an open dish, sprinkling each layer with fine salt. Gather for several mornings, till you have a quart, salting every fresh addition. Let stand ten days, stirring every morning. At the end of this time mix with them two ounces of crushed allspice and same of stick cinnamon, broken into bits. Put into a two quart fruit jar, and let stand six weeks tightly covered. Now add an ounce each of coarsely ground cinnamon, cloves, and mace, crushed orris root, and an ounce of dried lavender leaves and flowers, same of bergamot, lemon verbena, and rose geranium. Mix all thoroughly, add one drop of oil of roses and a gill of good cologne. If you have not leaves of some of the plants, you can either buy them or add a few drops of their oil instead. We added oils of above with wintergreen, cassia, and lemon—half dozen drops of each. Fresh rose leaves may be added every year. Nothing will lend a more refreshing odor to a room if left open in it for an hour. Keep tightly closed.

Replies to Domestic Queries.

WE fear that some of our correspondents may think the answers to their queries are a long time in appearing. In explanation: The copy for the *Household Department* of the Magazine is sent to press three months ahead of time, so that requests for any particular time, must be sent in correspondingly early, when they will receive careful attention at the earliest moment possible. Anything of special and personal interest will be answered by mail, provided a stamped envelope with your address plainly written thereon be enclosed.

"Hattie N. R." notes with pleasure that no wine is used in the recipes given in this Magazine, and advances the query: "Does this mean temperance?" In reply: Yes,

most emphatically. It is the highest aim of this new claimant upon public favor, that nothing but that which is wholly pure shall appear upon its pages; nothing which shall not be conducive to the mental, moral, and physical healthfulness of the rapidly increasing number of our many friends, among whom we gladly number one possessed of the sterling principles evinced in Hattie's pleasant letter. Thanking her for her kindly interest and efforts in behalf of the Magazine, we note the fact that in giving the contents of their home reading table, she has unconsciously given us a little sermon on the prevention of intemperance. If all homes were made equally attractive, and only temperate and well cooked food graced our tables, we should not find so many young men drawn into the whirlpools of vice and intemperance. As regards the use of wine in cookery, we have found by actual experience, that for sauces, dessert dishes, etc., fruit juices hold first rank in point of excellence. During the canning season any surplus of juice may be sealed, while boiling hot, for this purpose. A good quality of vinegar is equally preservative and palatable in mushroom catsups, chowders, and various dishes in which some consider a sour wine indispensable, and is not followed by the direful results consequent upon a free use of wine at table.

"Mrs. Greene, Davenport, Iowa," asks: "At what meals should fruit be used, and how?" Fresh fruit is fashionably and acceptably served at all regular meals and at luncheon as well. The mode of preparation varies with the season. While it is always safe to serve it in its natural state, during the heated term, and also during the party season, frozen fruits are very popular. Recipes for their preparation will appear in July number of the Magazine. These are dished and passed. Pears and apples (sweet apples preferred), are very much liked baked and served with powdered sugar, and with or without cream, for breakfast during the late Fall months and the Winter. Oranges, when served whole, have a circular section of the rind cut from one end. The contents are then eaten with a spoon. When thus served, they should be placed in a large dish, with sprays of some pretty trailing plant intermingled and drooping over the edges of the

dish. Smilax is very effective for this purpose. Grapes, when served alone, should rest upon a bed of their own leaves, with a few graceful tender shoots of the vine, having tendrils attached, peeping out here and there. These, unless clipped beforehand, into convenient clusters for serving, should be accompanied by grape scissors, that each may help himself to what he wishes. It is a matter of taste whether fruits be placed on the table at the beginning of the meal, or served at the last from a side-table. Where there are no flowers, a large dish of fruit, in variety, forms a beautiful center-piece. If ferns occupy the center of the table, low dishes of fruit on either side are very effective. Some think the dish more appetizing, if it has not been in view during the meal, and simply arrange a variety upon a large dish, which is placed at serving time before the host, who proceeds to peel and halve the bananas (as many as he thinks sufficient), quarter the oranges, pears, etc., with the very sharp knife which accompanies the dish, transfers the fruit as he prepares it to a large serving plate, adds a fork, and passes it to the guests. The work of preparing the fruit may be done at a side table if preferable. Fruit napkins are no longer used; the regular table napkin doing service instead. Other little points will be found in the article on *The Tea Table* in the April number of this Magazine.

HARD SAUCE FOR PUDDINGS. — Beat half a teacupful of nice sweet butter to a cream, and gradually beat into it a teacupful of powdered sugar. Next beat to a stiff froth the white of one egg, and beat this gradually into the mixture. Flavor with anything you choose — a very scant teaspoonful of any kind of extract is sufficient — the juice of an orange or a lemon, or three tablespoonfuls of rich fruit juice, added a little at a time. The egg may be omitted, but it adds much to the beauty and delicacy of the dish. As soon as the sauce is finished, it should be heaped lightly in a rough mass in the dish in which it is to be served, and placed in the ice chest or a cool place till needed. If a large cup of mashed fresh strawberries, with the addition of a generous half cup of powdered sugar, be added to the above, we have strawberry

sauce, which is delicious with batter puddings, pop-overs, etc. This is also in answer to "Mrs. Greene."

"J. S." We regret that we cannot furnish you with a recipe for "drawn almonds," never having heard of them by that name. Have thought you might possibly refer to blanched almonds, salted almonds, sugared, candied, or some familiar form under another name. If anyone can furnish a recipe for "drawn almonds," we shall be happy to give it place in our columns.

Contributed Recipes.

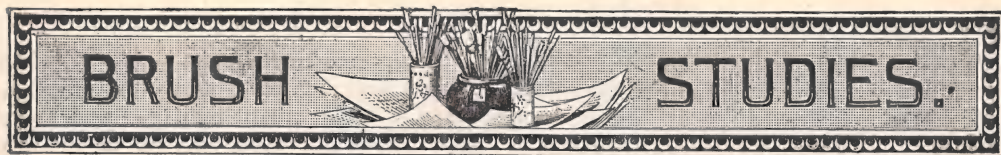
GRAHAM MUFFINS. — One quart of Graham flour, one teaspoonful of salt, three teaspoonfuls of baking powder, one egg, one pint of sweet milk, and one tablespoonful of melted butter. Have the muffin cups greased and well heated when the mixture is put in, and bake in a hot oven. — *J. S.*

PRESSED BEEF. — Take five or six pounds of the lower part of the round. Have it cut up, bone and all, into several pieces. Wash it and place in a kettle containing a quart of water, and set it on the stove where it will boil slowly, adding just enough water from time to time to prevent burning, stirring contents occasionally. When the meat is perfectly tender, remove it from the kettle, free it from gristle, bone and skin, and when cold, chop fine and season well with pepper, salt, and sage. The kettle, meanwhile, should have been set away in a cool place. Next day remove the fat, re-heat the liquor, strain, add the chopped meat, and place over the fire stirring the mixture until it is heated throughout, when it should be packed in bowls to form. Slice cold for tea. The fat is nice for shortening, after being clarified. — *Mrs. B. J. M.*

[For those who are not fond of sage, the above is very nice when seasoned with cloves and mace, in addition to the salt and pepper. — *ED.*]

This department is open to queries, and correspondence on domestic topics. All communications should be plainly written, one side of the paper only.

Address: INGALLS' HOME MAGAZINE,
HOUSEHOLD DEPT. LYNN, MASS.



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CONDUCTED BY LIDA AND M. J. CLARKSON.

A STUDY OF ROSES FOR SCREEN OR PANEL.—LANDSCAPE PAINTING (Continued).—WOOD INTERIOR—A JUNE STUDY.

AS June is emphatically the festival season of roses, we give this month a design for screen composed of varieties of this lovely queen of flowers, which the artist loves to portray, and the amateur would fain attempt during the inspiration of these perfect June days, when the atmosphere is laden with the delicate perfume of these summer beauties. We have been quite fortunate in securing some very fine specimens as models for our design, and are glad to be able to answer in this one chapter, a large number of queries as to this favorite flower—how to paint red roses and yellow roses, salmon and pink, white and blush, in fact such an exquisite mingling as one sees only in a rose garden in the month of June.

Our illustration will show very clearly their arrangement for screen decoration, but gives a very inadequate idea of the coloring of our study. This we must endeavor to picture to you as far as possible with the pen.

The darks at the lower left hand corner show the deep, rich velvety red of the Jacqueminot, so well known to all lovers of roses. The main central mass is composed chiefly of blush roses with a rosy center, although some are more delicately tinted. The pale flesh deepening to salmon, the rich saffron yellow, the pure white with lemon center, and the creamy pinks, all seem to fall naturally into place. In fact there is no flower that is so easy of arrangement as the rose, its grace of form, softness of contour, delicacy of texture and rare coloring, all combine to banish stiffness, and to assist in the composition of an artistic picture.

A harmonious background for this screen is a pearly gray, with cloud like effect, through which peeps here and there a trifle pale blue as of sky. This shades through a yellowish tone to a deeper stone gray, on the side of the dark red mass at the lower right hand side of panel.

In painting this large canvas, which is 36 inches high by 22 inches wide, it will be advisable for you to work up only as much as you can do at one sitting, that is, as many of the roses and as much of the background as comes against the portion you are at work upon, so that all will be wet at one and the same time. In this way you will be enabled to work the roses a little into your ground, avoiding harsh outlines, softening them where they come directly upon the background. This is especially necessary with the first painting or lay-in.

Suppose that you begin with the roses at upper part of panel, which branch up against the light gray ground. This should be an agreeable relief to your flowers, neither too deep in tone, nor yet too light. For this you will need an undertone of pale blue, using Antwerp blue, white, a little light cadmium, madder lake and black. Over this is next laid the gray tone, with white, yellow ochre, light red and black. Paint this loosely, that is with irregular strokes of the brush, letting the blue show through faintly in places. The roses against this portion of the background are the paler tints of salmon and pink, or the creamy white shades.

For the pink, use white, a little vermilion, madder lake and yellow ochre, toned with a trifle black. In the shadows use a little cobalt, light red, madder lake and black.

The creamy white roses will require white, a trifle madder lake, yellow ochre, raw umber and a little black. In the shadows use a trifle cobalt, yellow ochre, raw umber and a little cadmium.

For the salmon tints you will need white, vermilion, cadmium yellow, light red, and a trifle black, with a little cobalt and burnt sienna in the shadows; and for the high lights, white, vermilion and light cadmium.

In painting some of the deeper pink roses, as you proceed with the panel, it will be

found a good plan to lay them in at first with vermilion and madder lake, letting this tone dry before beginning to model the lights or shadows. Both yellow and greenish tints are found in some of the salmon and pink roses which may be given with a palette of cadmium, cobalt and white.

For the deep glowing yellows of the saf-frano roses with orange centers, white,

The pure white roses are laid in first, in a general tone of gray, using white, yellow ochre, a trifle cobalt, light red and ivory black. For the shadows, use white, raw umber, a little madder lake, cobalt, burnt sienna and black; and for the high lights, white, a trifle madder lake, yellow ochre and black.

The deep red or Jacqueminot roses are laid in at first with vermilion, and into this lay-in the middle tones are painted, using madder lake and white, with a trifle cobalt to give the slightly purplish tinge noticeable in these roses. For the darks, use madder or bone brown, and a little black, and for the high lights on the rolling petals, madder lake, with pure vermilion in the brightest accents. It is better, however, to glaze with madder lake before putting on these high lights. The glazing is done after the first painting is dry, and may be repeated several times to give depth and richness of color. Into the last glaze while wet, paint the lights.

For the green leaves you will need Antwerp blue, white, light cadmium, light red and black. In the cooler greens omit the light red and use madder lake instead, and in the warmer tones use light zinnobor green and cadmium, toned with a trifle light red and black. Paint the shadows with raw umber and burnt sienna added to the palette.

There is great variety as to the leaves, and judgment must be shown as to just how much or how little of each color is needed to get the best effects. A study of the leaves from nature will be necessary to establish these points, in fact, if you can obtain some such variety of roses as

we have described, and combine in the way suggested, it will be of great assistance to you in the execution of this subject.

For those who cannot do this, we have the study for rental. This is a picture of our own originating, designed expressly for readers of this Magazine, and we trust will please the many who have asked for just such a subject. Of course a mere pen description



A PANEL OF ROSES.

cadmium, a little yellow ochre and madder lake will be required for the lay-in, while the gray half-tints may be painted with a trifle light zinnobor green, a little cobalt, white, and a bit of light red. Burnt sienna and madder lake will also be needed in some of the deeper accents, while the centres require orange cadmium, a trifle vermilion and a little raw umber.

or analysis fails to convey any adequate idea of the variety of tone, the subtle light and shadow, and delicacy of texture seen in this mass of bloom. Although texture is had largely in the handling, there must be a careful study of light and shade to obtain an effective whole, or what has been aptly termed "a color bloom."

The rose is often considered the most difficult subject which the flower painter can attempt, and doubtless this is true in a measure, however, we cannot see why any one who has made a careful study of values, can draw well, and has a tolerable eye for color, should not be able to make a fair copy of this flower.

This design has been given at the request of many of our correspondents, as a companion piece to "Hollyhocks," which is illustrated and described in *Brush Studies*, Second Series, Chapter IV. As the method of handling, with color is in a very great measure the same, we refer all in doubt to those pages, for the information we may have failed to give here.

We find our class in landscape constantly increasing in size, and as eager and interested in the work as we could wish. This is an added inspiration to us, in our presentment of this branch of study, which we shall continue with pleasure.

In painting the subject chosen for this lesson: *Wood Interior — A June Study* [see *frontispiece*], you will please notice the scheme of color, which is as follows: The sky seen through the over-arching boughs is a rather deep blue, with light clouds. In the distance the foliage inclines to a bluish green, while a warm sunny tone pervades the foreground and middle distance. The luxuriant wood vegetation is lighted up in the center, and at the left of panel where the sunshine strikes more directly.

The prevailing tone of green is rich and warm, such as one sees in June, and the foliage stands out against glimpses of cloud and sky, giving atmosphere, light and brilliancy of effect. To obtain this you will need to study carefully the values of the picture, as the palette itself is very simple.

The usual lay-in of burnt sienna, black and turpentine, being completed, you may commence with the sky, using cobalt, white, a little madder lake, cadmium yellow and

black. After painting this, it may perhaps be as well for you to draw in the general detail of foliage, trunks, and branches of trees, etc. For the bluish green of the distance, as seen through the middle vista, you will need Antwerp blue, cadmium yellow, silver white, a trifle madder lake, and black. For the general tone of green, you will require Antwerp blue, cadmium yellow, white, vermilion, burnt sienna, and ivory black. The brilliant sunny greens may be painted with light zinnober green, cadmium yellow, silver white, and vermilion, toned with a very little ivory black. The more distant hazy greens will need cobalt instead of Antwerp blue, and yellow ochre and white in place of cadmium. For the shadows in foliage, use raw umber, Antwerp blue, burnt sienna, ivory black, and white where needed.

For the large tree trunks, use bone brown, yellow ochre, light red, white and black, adding for the high lights more white, and using less black and brown. For the light tree trunks, use white, yellow ochre, raw umber, black and white, with light zinnober green, and a trifle black in the lights. It will be necessary to note carefully the effect of light and shade as shown in our illustration. Paint the branches and finishing details with flat pointed sables, No. 5 or 6. The large masses are painted with flat bristle brushes, and the general painting carried on with a large flat sable, No. 9.

Many of our correspondents complain that they cannot get the clear color, and brilliancy of tone observable in our studies. The reason for this may be the neglect of one point which we are always careful to observe, and that is to keep brushes clean and free from paint. Have a quantity of soft rags on hand upon which you can frequently wipe off the brush. This may at first sight seem a waste of paint, but if you note the result, you will find it just the reverse, as you rub off more color in trying to get the proper effect with a clogged brush, than you will wipe off on your cloths. Having cleaned your brush thus, you can take up the color on its point, and apply in telling strokes or crisp touches, which you could not do if it were clogged and heavy with paint.

READ advertisements in this Magazine, if you need materials of any kind.

BAG FOR HOLDING PATCHES—MOSAIC WORK IN ORIENTAL STYLE.

THIS interesting work, made of small remnants of plush and damask, and corded and sarcenet ribbon is here used to ornament the outside of a bag for patches, which is twenty-five and one-quarter inches wide, and twenty-six and three-quarters inches long. The mosaic work goes up to the hem sewn out for strings, leaving a heading six inches deep, and is only required to decorate the front of the bag, if preferred. Plush shaded from the lightest beige to darkest brown, is taken for the outside of the head-



BAG IN CRAZY WORK OR ORIENTAL MOSAIC.

ing, lined with gray satin. The embroidery uniting the mosaic consists of various loose fancy stitches, such as leaf, coral and knot stitch, for which also short ends of silk may be used. Individual taste must decide as to the arrangement of the embroidery, whether the single uniting stitches are to be worked over several divisions, or the latter are to be ornamented with small sprigs or bouquets in chenille, leaf or flat embroidery; the damask parts, however, look best plain. Satin ribbon

two and three-quarters inches wide, shaded like the plush, gives the large bow, the silk pompons and strings being of the same colors.

This is a pretty way of using up odds and ends of rich material, from great-grandmother's wedding gown down to the scraps saved from the latest bridal trousseau. Some of the fancy stitches described in late numbers of the Magazine will be found useful in this work. When the colors of the pieces harmonize (for taste in selection is necessary here as in other work), the effect is very pretty. Sometimes tinsel, or gold thread may be used to brighten up sober hues, but whatever the color, or manner of embroidery, the blending should be carefully done and the stitches neatly worked. Mosaic or crazy work affords a wide scope for utilizing every style of fragmentary ornament to artistic combination of outline and color. Worked on a larger scale than the hand-bag, it looks well for table covers, tea cloths, borders, cushions, mats, chair backs, etc.

For fancy stitches, the herring bone, coral, or feather stitch are much used, while the Kensington or outline stitch is worked where sprigs or flowers are introduced. Various devices are embroidered in different portions of the mosaic, as for instance, a spider's web, fans, palletes, a half moon, or crescent, in long stitches of various colored silks, a star, circle, or various geometrical forms. The shapes known as snow-flakes, that is particles of snow as seen under the microscope, are extremely pretty worked where a bright point of color is needed. Tiny scraps of silk may also be formed into stars, figures and flowers, by tracing out on papers in the requisite forms, pasting the silks on and then cutting them out, *appliqué* to the velvet, or contrasting silk pieces. The more delicate flowers, or forms cut from cretonne, and overworked in silks, are sometimes as handsome as solid embroidery for this work, which for further fancies we leave to the ingenuity of the reader.

See advertisements of materials for Crazy Patchwork elsewhere in this Magazine.

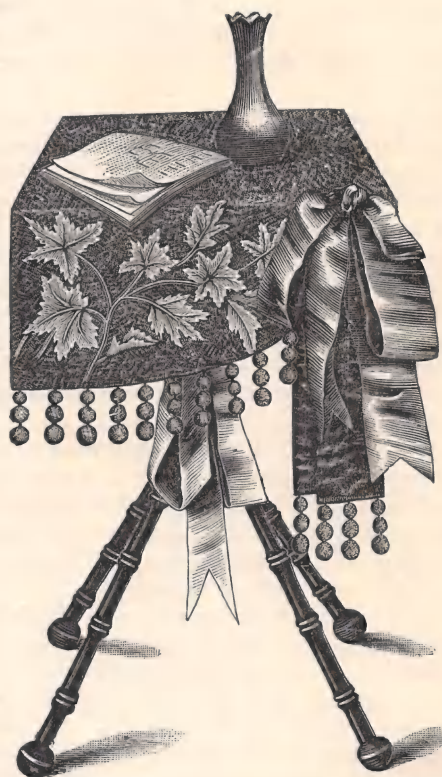
USEFUL HINTS AND SUGGESTIONS.—DECORATION OF A GYPSY TABLE.

THE economical ways and means of beautifying home are greeted each month with so warm a welcome that we shall make it our aim to present something of the kind frequently, although not exactly of the description advised by a certain writer, who suggests that "when chairs are scarce soap boxes and the like may be covered with silk plush of a handsome shade," which he adds "make quite stylish looking seats," or yet of another correspondent who carefully describes the decoration of a wood box and a coal scuttle. We hope on the contrary that our hints may never be frivolous or impracticable, but that good sense as well as good taste may always have control of this department.

An exceedingly pretty table is made from any old stand with two shelves, or may be constructed after the manner of one described in our last number, simply covered with a dark olive felt, the edge of each shelf finished with a macramé border and fringe of the same color. This is applied with gilt headed tacks, or sewed to the felt covers.

Another suggestion for a nursery, or for the children's rooms will be acceptable doubtless to many. Where walls are bare and unsightly, but pictures cannot be once thought about, because of the expense of framing, they can be simply nailed to the walls, and finished by tacking around them a neat lin-crusta border which can be gilded or bronzed, and the cheery look imparted to the hitherto bare room will astonish and please both big and little folk. Pretty chromos and cards, engravings, drawings, water-color sketches, can be used in this way, where they would otherwise be thrown aside as useless. Even a frame made out of heavy brown paper, crimped in the pretty ways learned by the children in the Kindergarten, are better than no frames at all, and in this case the little ones themselves may be taught to help improve and beautify home.

Another pretty suggestion where there is no dado or over-mantel in parlor or sitting room, is to obtain a number of palm leaf fans, say seven or nine, an odd number is needed. Paint part of these a delicate pink or blue, or any color to harmonize best with



DECORATION FOR GYPSY TABLE.

the furnishings of the room, and gild the remaining three or four as the case may be. Now arrange them alternately along the back of the mantel, tacking in place, lapping each one over the stick of the next, towards the center from each side. From the center one

remove the stick and place so as to hide where the other sticks meet in the middle, or else place a large bow, or pompon in the center. No one who has not seen this palm leaf background for mantel, would dream how really pretty it is. If there happens to be a recess between the mantel and corner of room, as is so often the case, fill with shelves and suspend some pretty curtains from a pole with rings or hooks, in front of the shelves. When the curtains are drawn together, it gives almost the effect of an entrance into another room, and seems to increase the size of the apartment, as well as to add to its grace and cheerfulness. A large room is always improved by some tall objects of interest, as a tropical plant, or palm in a high vase or jar. Tall stands for these plants are now much used, and umbrella jars and drain pipes are decorated for such purposes.

Rugs are indispensable accessories to a well furnished apartment, and there are so many ways of making these useful articles now in imitation of the oriental luxuries of the kind, that no woman with much leisure time on her hands need be without them.

There is an inexpensive material now which has quite an elegant appearance when thrown over a sofa or used as a portière, or anywhere where soft, rich heavy drapery is needed. It is a silk and wool plush-like fabric, 54 inches in width, alike on both sides, yet costs but 89 cents per yard. It is almost heavy enough for rugs if it were not inclined to curl at the edges. The colors are rather quiet, dull in the sample, yet the effect in the piece is rich and elegant. This fabric is known as "Smyrna Tapestry."

Another article for economic decoration is the double-face Canton flannel, known as American plush, in grounds of gold, olive, blue, wine, cardinal, etc. This makes a rich drapery, considering its low cost. A lovely design shows a golden olive ground, with large pink cactus blooms, and palm like foliage. This is but 52 cents per yard, 54 inches wide, is fast and durable in color. For those with whom expense is of less consideration, the Turcoman and Roman draperies average from \$7.00 to \$30.00 per pair, and make very handsome hangings. Few of them will stand a strong light, yet the better quality will not fade enough to look dull or

shabby. They give better satisfaction as door or shelf drapery than for window hangings, on this account.

The whole appearance of a room is so affected by its draperies, that one cannot be too careful in making a choice of fabric. Soft material is always to be preferred to that having the least suspicion of stiffness; a fabric which "will stand alone," as the over-wise clerk blandly informs you by way of recommendation, is of all things to be avoided. But another time we may have more to say upon this subject of drapery, which is so important, adding as it does so much to the cosiness and home-like aspect of a room.

"K. F." asks if we will tell her how to adorn a little gypsy table. As a response to this request will be of general interest, we give here an illustration which will enable any one to decorate one of these little tables in a graceful manner. A width of plush, pongee, velvet, or any rich, soft fabric, is required. The quantity must be determined by the size of table, and fullness, and length of drapery. This is carried across the front and looped up carelessly at the side as here shown. Small pleats may be laid so as to bring the material into the right position, but these are covered with a generous bow of rich satin, or gros-grain ribbon. Ribbons are also tied where legs of table meet in the center, and a fringe at the edge, and fall of drapery, completes the finish.

The design of Autumn leaves may be painted or embroidered, as suits the fancy. There is also a very novel method of decoration, very pretty, yet not generally known. A plastic material is moulded into the forms of leaves, flowers, etc., by use of moulds similar to those of wax flower models. These are steamed and applied to the fabric, the steaming causing them to adhere to it. They are then painted after the manner of barbotine ware or relief decoration, and the work being thus raised from the ground, gives a rich and novel appearance.

The leaf design thus modeled, and tinted in bright colors on a ground of deep pomegranate or wine plush, will be charming enough, we are sure, to delight those who are the most difficult to please. This design may also be carried out in the alliance work described awhile ago in the Magazine.

HOW TO BEAUTIFY THE COTTAGE HOME.

ANNIE HELEN QUILL.

IN my dining-room was an old-fashioned cupboard, which was a great trial to me. It was made of some soft wood, and had been left in its natural state, never having been even stained. After I had lived in the house some time, I decided that if that cupboard could not be made to look better than that, it must come down, for I could not bear to look at it. As cherry is one of my favorite woods, I procured some cherry stain, and gave it three good coats, and one coat of varnish. This cupboard measured from top to bottom, forty inches, it was thirty-six inches wide, and the shelves were nine inches deep. I went to a furniture store and bought a cherry curtain pole to fit my cupboard, and one of those lovely blue drab shades, with spring roller and a fancy handle. Across the bottom of this shade I painted some bright red poppies, with their blue green leaves. The shade was put up on the cupboard, and then the pole, to which I had fastened a red felt lambrequin, trimmed with small plush balls; and the once hated cupboard was a thing of beauty.

A SOFA AFGHAN that I saw a short time ago, was thirteen crocheted stripes, red, white and blue, this was repeated four times, the first and last stripe was red. Six of these stripes ran the whole length of the afghan, while the remaining seven were twenty-four inches shorter. The width of each of these stripes was four inches, the length seventy-two inches. The stripes were all crocheted together, and then in the upper left-hand corner was a square left out, this was 24 x 24 inches. This was filled in with navy blue wool, in which were worked thirty-eight stars.

A PRETTY piano stool is made in this way: Get a carpenter to make a bench 12 x 18 inches in size, and as high as you desire. This can be made just like the wash bench in the kitchen, for it will then be very strong. When the carpenter is through with it, you should ebonize it. Stuff the top, and cover with a piece of old red felt, on which is

embroidered a spray of water-lilies; then all around the stool fasten with brass-headed nails a piece of macramé lace with fringe. This should be deep enough to reach to the floor. This is very pretty, easily made and cheap.

A NEW letter holder for the hall is made of white satin, outlined to represent the back of a large envelope, with gold colored embroidery silk. The other side may be made of any cheap material that will take the place of satin. The two sides are over-handed together, and the edges are bound round with gold cord, and hung with the same.

SOMETHING that is very pretty and easily made is a card panel. Take a pine board nine inches wide, one-half inch thick, and as long as from your mantel to the floor. Gild all the edges, and one side of this board, then take all your most beautiful Christmas, New Year's and other cards, and gum them to this board. If your cards are all small ones, put them on crazy fashion; if large, place one at the top of the other, allowing a little of the gilding to show through the fringe of the cards. When the board is covered, take about eighteen inches of fine chain, this is more suitable than ribbon or cord to hang with. One of these should be made for each side of the fire-place. They brighten the room wonderfully, and are very pretty.

ALTHOUGH the houses that are being built now-a-days are very nice, still there is much wanting, and every little while we hear some poor housekeeper exclaiming: "Oh, how I wish I had a good linen closet!" I asked a friend who had been complaining in that way, why she did not have a linen closet.

"Because," said she, "there is not such a thing in this house."

"Well," I said, "Why don't you have one made?" and she could not find a place in "all that house" to put it "for they are such horrid big homely things that you can't have them in your room or in any place where they would be handy!"

At last we agreed that I should have one made according to my fancy, and she would trust my taste, and let me put it where I liked. A week later I told her that her closet was ready to put up, and she allowed me to select the place. I chose the upper hall, between two doors, and it was carried up the stairs and set up. It was very nice, reaching from the floor to the ceiling, and was thirty inches wide and fifteen inches deep.

There were three drawers at the bottom, and then a door reached from the upper drawer to the ceiling. This closet was fitted with shelves — it had about five, I think. It was made of white wood, and stained to imitate black walnut.

My friend was delighted. The entire closet, set up, cost her only five dollars, and she says that she has had fifty dollars' worth of pleasure out of it already.

FANCY BOXES—LARGE AND SMALL.

RUTH HUBBARD.

MANY have a horror of boxes, that is, the home-made kind, and no wonder, for a more forlorn looking article, to be classed in the category of fancy work, cannot be found than a box poorly made. We all have been disgusted and discouraged more or less with our attempts in this line. Try ever so hard, it seemed as though the box had seemingly no backbone, and no ribs, as if for want of proper strengthening, it had, so to speak, caved in and weakened in the joints. Now all this can be overcome if the proper material is used, and the work is done in the right manner. The first essential is heavy card-board. This is the most important part of the box, for if ordinary pasteboard is used, it will soon have that dilapidated appearance which is to be avoided. Making a box is something like building a house. The foundation and frame play the important part, and though they may not show when the structure is complete, we know that the substantial character is due just to these good beams and walls. So with our box — no matter how elegant the plush, and beautiful the adornment, if the foundation and sides are weak, we will always look upon it with contempt, and handle it as though it might come to pieces at any moment.

A box that was made for the holiday season, and one which has elicited much admiration, not only from the ladies, but also from the sterner sex, will be a good one for us to take to pieces and see how it is made.

This box is made of bright olive marbled

plush, bordered with heavy chenille cord, pink in color. It was intended for a collar and cuff box, but was thought to be rather fine for that purpose, and being a little larger than necessary, it was promoted to the parlor and now adorns a little ebony table, and has an excuse for its existence, in that it holds stereoscopic views. Indeed, it is not a bad idea, to have a nice box for these views, where they can be kept together away from the dust.

This box is composed of eight pieces, and the measurements must be accurate. The top and bottom pieces are alike, only it is a good plan for the top which forms the cover to be made a trifle larger, so as to shut onto the sides. I have seen boxes where this precaution had not been taken, and in consequence the cover was always sinking in the box. These pieces are nine and one-half inches square; but the front is cut off on each corner. The back edge is nine and one-half inches long; the sides seven and three-quarters inches, and the front five and seven-eighths inches in length; the corners being cut across two and one-half inches, forming a shape like diagram. The side wall for back is nine and one-half inches long by five and one-half inches wide. The two sides seven and three-quarters inches long, same width. Front five and seven-eighths inches long, and same width. The two corner pieces two and one-half inches by five and one-half inches.

Now the pieces are all cut, and you will find



the best way in cutting, is to lay them all out with pencil lines and cut with a sharp knife.

The covering of the pieces is the next in order. Heavy Canton flannel is nice for this purpose, there being more body to it than ordinary silesia. Cut the material half-inch larger than pieces, then using linen thread, cover neatly by catching sides together. After this is done, take sheet wadding and put three layers smoothly on the other side of pieces, covering up the thread that holds the Canton flannel, and stretching thin muslin smoothly over this, of course remembering sachet powder. Now comes the lining; in this case it is a bright pink. The Canton flannel side of these pieces are for the outside, the padded side for the inner part. Instead of using cotton and satin, one could use quilted satin which is not expensive, and is very pretty and much less work than the other. The lining must have the edges turned in and neatly hemmed with fine silk. It is well when covering anything of this character, to pin the corners securely, so that the lining will not get all awry. Take the cover and put the plush on the Canton flannel side in the same manner as the lining, sewing with dark silk. Put the rest of box together, overhanding securely with very strong linen thread, fastening the sides to each other and sewing on the bottom last. You will wonder why the plush is not cut and put on each piece before joining; but this is the improvement, which forms a more finished piece of work. After the sides are all fastened—the box is complete, excepting the lid—take a tape measure and find the number of inches it will take to go all around the box, then cut the plush in one continuous piece that length, one yard long and six inches wide. You see this makes one joining only, and that can be on one of the back corners. A more economical way, if plush

is limited, would be to cut it long enough for the front portions, and a separate piece for the back, making two joinings.

Just here I would like to say one word concerning plush. I find that this material, when made up nicely, is more satisfactory than satin. It wears fully as well, besides having such a pile, it will not show stitches, if neatly made, and admits of rich adornment without being gaudy.

Before we commence the decorative work, the under side of the box must be covered with dark green silesia. Next the cord; this is quite heavy, because the box being large, would not look well with a smaller cord. This outlines the lower edge as well as the cover. The back of cover is securely fastened to back of box. Two small bows on either corner, with a small loop fastened on the front beneath the cord, to lift the cover by.

The box has a painted vine of wild clematis around the sides, as well as a spray of same on the cover. Artistic license allowed the vine to be pink, instead of white as the vine is naturally. In painting on plush, if white and yellow are used freely in the high lights of the leaves, they seem to show up nicely, and have a prettier effect. If one cannot paint, embroidery will be quite as pretty only more work; the needle-work being completed before the plush is made up. There are many other pretty vines for decoration. The wild woodbine in Autumn colors, looks nicely on olive. The box is handsome with only the cord. If nice material is used, and the work is well done, articles made thus will always present a good appearance, and when made of smaller proportions, is suitable for gentlemen's collar and cuff box. Of course other colors are just as pretty. Peacock blue and lemon yellow, mahogany and cream color, or delicate apple green, all form pretty combinations.

In preparing designs cut from cretonne for appliqué work, I have found the following method the most satisfactory: I block out the flower or figure, leaving at least a half inch margin; then I baste or run it into silesia or

any soft cotton cloth with thread. I embroider over all tendrils, stems and small flowers; this keeps it from ravelling when it is finally cut down close, and it is much easier to apply. — *Mrs. J. B.*

Decorative Embroidery & Painting.

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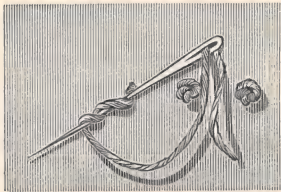
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CONDUCTED BY LIDA AND M. J. CLARKSON.

KNOT STITCH.—LINEN EMBROIDERY AND DRAWN WORK.—DECORATIVE PAINTING UPON SATIN, ETC.

ANOTHER stitch which is constantly used in combination with outline and Kensington stitches, is known as knot stitch. This is especially useful in working the centers of flowers, the anthers of others, as also in combination with cut or plush stitch so recently described.

There are several ways of making this stitch: the most simple, and generally known being the wound knot, sometimes called the "French knot," because so universally used in French embroidery. To make it you have only to bring the point of the needle up where you wish the knot to be, and holding the thread in the left hand, twist it twice around the needle, which is then put back through the fabric near the point where it came up. The knots may be made larger by twisting the thread around the needle three or more times instead of only twice; but unless

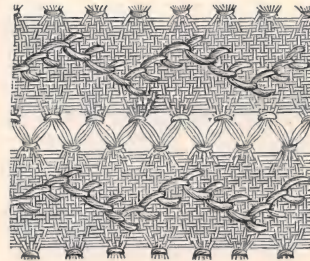


FRENCH KNOT.

the twisted threads are kept close to the work, the knot will be loose and will loop up. If properly done, it has a tidy, bead-like appearance. Having these three stitches at command, Kensington, outline or stem stitch, and knot stitch, you can execute some very pretty embroideries.

Some very effective work is done now on what is called denim, perhaps more familiar to our readers by its old-fashioned name of Kentucky jean. This is an inexpensive material, and is worked either with embroidery cotton or with wash silks. The denim is not injured by washing or bleaching, but grows softer and of a pleasanter appearance when laundered. It is a very suitable fabric for curtains, cushions, chair covers, bed-room *portières* or hangings, besides other uses.

Another pretty fabric for outline decoration is colored linen, to be embroidered with colored linen flosses. [See advertisement of J. F. INGALLS' Supply Department.] As linen embroidery can be applied to so great a variety of articles, such as curtains, valances, coverlets, tea-cloths, buffet scarfs, cosies, chair backs, aprons, towels, toilet sets, brush, comb and shoe bags, umbrella cases, and numerous other articles, it is not to be wondered at that it has become so popular an employment for ladies, in fact there is nothing in the way of embroidery more useful than the linen for dining-room use, which



DRAWN WORK AND EMBROIDERY.

has grown to be a necessity in every well-ordered household. Dainty doilies, tray covers, bread cloths, mats, fruit napkins, lunch cloths, and numerous other table belongings, all useful as well as ornamental.

The young woman with housekeeping in view, can find no better employment for her leisure moments than the pretty work of ornamenting these dining-room accessories, which add such an air of refinement and elegance to the home. It is not the display of silver, the profusion of viands, the service, or carefully prepared *menu*, which produce so marked an impression upon the beholder as just these trifling appointments of a well-ordered table. Solid and costly silver and hand-painted china will not atone for the lack of tasteful napery. In the good old-fashioned

days of our great-grandmothers, the young maiden's supply of homespun linen was the important part of her establishment. With what untiring patience did she fill the oak chests with her own handiwork, her feet busy with the treadle of her spinning wheel during the long winter evenings, until the damask treasures were completed.

But in these days of factory, loom and sewing machine, all this is a picture of the past. We embroider our linen if we are women of leisure, not as picturesque an occupation as the primitive maiden at her wheel—the favorite subject of poet and artist—but doubtless a much pleasanter task to the lady of modern times.

Certainly there is no better beginning for the would-be embroiderer than the decoration

named a simple hem stitch as shown in our illustration, with the coral or featherstitch worked between the rows, has a very neat appearance as well as looking quite elaborate, when it is so exceedingly simple. For fruit doilies nothing is more suitable than fruit designs. Our second illustration gives a very simple yet pretty suggestion for a corner design to be used in connection with the drawn work, a bunch of cherries to be worked in simple outline stitch as described in last number. A little practice with the more open and simple patterns will lead the way to something more elaborate, when some experience is had.

Decorative Painting.

A LARGE number of queries have been received of late in relation to painting upon satin. Many seem to think it a distinct branch of work, requiring separate and definite instruction; but this is not the case. If you can paint on canvas you will experience no difficulty in the decoration of satin. Although water colors are much used for this purpose we think the oil colors give better satisfaction, are less liable to fade and produce finer results, as well as being richer in effect. If you like you can imitate the water color very nicely in oil by painting more delicately and using less color, but if you dismiss from your mind entirely all thoughts of the fabric you are at work upon, and paint exactly as you would upon canvas, you will be likely to succeed and to obtain the best results.

We have tried various mixtures and mediums in painting upon satin, and although some of them are tolerably good, we always come back to our earliest method as being the best of all;—that is to say, rub the back of the satin freely with magnesia, stretch smoothly upon a board or frame, and use your paints as we have already suggested just as you would for ordinary work. Our illustration of daisies, golden rod and grasses shows a dainty design for a pale blue or pearl colored scarf or banner. Full and explicit directions for painting the daisies are given in *Brush Studies*, First Series, Chap. II.

To paint the golden rod you will require white, cobalt, yellow ochre, cadmium yellow, rose madder, burnt sienna, Antwerp blue, vermilion, raw umber and ivory black.

The feathery plumes are painted in masses



OUTLINE DESIGN FOR FRUIT DOILY.

of the table linen. Supposing the first attempt to be a set of doilies and tray cloth. Doilies are generally from seven to nine inches square, when nine inches a space of an inch is left for fringing out, and sometimes a line or two of drawn work added an inch above this, or the doily may be neatly hem stitched which is newer and looks better after being laundered. The combination of drawn work and embroidery is extremely pretty.

The tray cover may be made any length desired, the ends simply fringed, or the whole cloth hem stitched as preferred. It is well to begin with some of the simplest designs, both in outline and drawn work. For the last



DECORATIVE DESIGN — DAISIES AND GOLDEN ROD.

of light and shade united by the more delicate gray half tints.

For the general tone in the lighter mass use white, yellow ochre, burnt sienna, raw umber and a trifle black. Add for the half tints a little cobalt with more burnt sienna, and in the shadows madder lake. Lastly touch up the high lights with light cadmium and a trifle madder lake.

For the greens you will require white, Antwerp blue, cadmium yellow, vermilion and black, with raw umber and burnt sienna in the shadows.

If you prefer to paint this design in water color, the same colors may be used, substituting Chinese white for silver white; lamp black for ivory black; rose madder for madder lake, etc. Chinese white should be added with all colors when painting upon silk or satin, and it is generally found necessary to lay the whole design in with white before painting in color. This will prevent the paints from spreading, and will give better results.

The white in tubes is to be preferred, while the other colors may be had in pans or half-pans, of what is known as moist color.

Crocheted Patterns.

CONDUCTED BY JOSIE K. PURDY.

NEW DESIGNS.

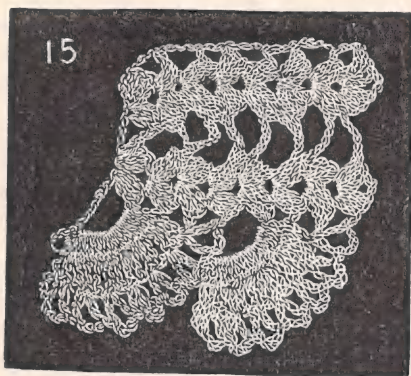
Crocheted Bed Spread (Continued).

10th Row.—(*) Two chain, one double in first hole, two chain, one ball in next hole, two chain, two double in next hole, seven double over next seven double, two double in next hole, two chain, one ball in next hole, two chain, one double in next hole, two chain, shell in shell. Repeat from (*) all around.

11th Row.—(*) Two chain, one double in first hole, two chain, one ball in next hole, two chain, two doubles in next hole, eleven doubles in next eleven doubles, two doubles in next hole, two chain, one ball in the next hole, two chain, one double in next hole, two chain, shell in shell. Repeat from (*) all around. Break thread. This forms a hexagon, and when joined together the balls form diagonals. One spool of No. 8 spool cotton ought to make four hexagons.

Crocheted Lace.—Pattern No. 15.

1st Row.—Make a chain of twenty stitches. Turn, (*) a shell (three doubles, two chain, three doubles) in seventh stitch from



the needle, catch down in next stitch, five chain, miss six stitches, a shell in next stitch, (*) six chain, miss five, fasten in end of chain, two chain. Turn.

2d Row.—Fifteen doubles under six chain, (*) one chain, shell in shell, catch down with

a single stitch, five chain, shell in shell, one double in chain, five chain, (*). Turn.

3d Row.—Repeat between stars in first row, one chain, one double in each of the fifteen of last row, two chain. Turn.

4th Row.—One double three chain, one double in second stitch, miss one and repeat six times more, one chain. Repeat from (*) to (*) in second row. This completes one scallop. Fasten the six chain of second scallop between the two last triangles of last row.

Darning Cotton Ball.

This convenient little article can be made of silk or wool. It is very pretty made of odds and ends of single zephyr. With medium-sized steel needles cast on enough stitches to go around a ball of darning cotton. Knit in plain or fancy stitch, until you have the length of the ball, then join the ends together. Gather one end and slip the ball into the cover. Have the cotton unwind from the inside of the ball, and pull thread out about six inches. Gather the other end of the cover, letting the end of the cotton out. This is the bottom. Fasten to this side a tiny ribbon bow to hide the joining. Suspend from a nail or back of a chair with ribbon.

This little case is beautiful crocheted of silk in star stitch. One from which I take my directions is crocheted in star stitch of a rich ruby knitting silk, and is trimmed with pale blue ribbon. The ball inside is of blue druggists' cord.

Crocheted Umbrella Case.

These useful articles are very easily made. The materials are, a bone crochet hook, Oakdale twine, and a piece of drain pipe. The bone hook and twine may be procured at the establishment of J. F. INGALLS, the publisher of this Magazine. Crochet a piece as large as the bottom of your pipe in single stitch. The side may be made in double stitch.

Shape your work over the drain pipe as you go along. Take care not to have it too loose as it will stretch when wet. When finished, saturate the case with strong white glue. Stretch it evenly over the pipe and set away. When dry, give two or three coats of carriage varnish, and decorate with a large ribbon bow, tied around the middle of the case.

Baby's Blanket.

Five ounces of Berlin, and a pair of bone needles, No. 3. This little article is intended for the bath, and is thirty inches long and twenty-seven wide. Cast on one hundred and eighty stitches.

1st Row.—(*) Knit ten plain, purl ten. Repeat from (*) to the end of needle; you will have eighteen blocks.

2d Row.—(*) Knit ten, purl ten. Repeat

from (*) to end of needle. Repeat these until you have a block formed of thirteen rows.

14th Row.—(*) Purl ten, knit ten. Repeat from (*).

15th Row.—(*) Purl ten, knit ten. Repeat from (*). Repeat the fourteenth and fifteenth rows until you have a block formed of thirteen rows. Continue alternating with the two lines of blocks until fifteen blocks are formed for the length. For the border: Crochet nine double crochets in one edge stitch of blanket, skip six stitches. Fasten down the last one of the nine with a slip stitch. Continue these scallops until the blanket is entirely edged, then add a second row, made by crocheting nine doubles between each of the shells of last row, catching in the middle of the shells.

BABY'S BUDGET.

MARION LESLIE.

MY little girl of just three has a late addition to her small wardrobe, of which she is very proud—a little pair of bedroom slippers. They are made of drab and pink single zephyr, crocheted in slipper stitch.

Commence at the toe with drab, the next double row is of pink, the next drab, and so on, the entire slipper being striped. Around the top is an open row of drab, through which runs a pink ribbon which ties in front in a bow. Above this a row of small shells of pink gives the finish. They are then sewed on cute little wool-lined soles, and are warm, soft and pretty. Inquiring lately, I found that soles lined with lamb's wool, as well as Canton flannel lined, can be bought as small as fives, 20 cents a pair for the wool and 12 cents a pair for the others. Number five fits a baby wearing a four shoe. The sole should be one size larger than the shoe worn. A tiny willow basket, trimmed with pink bows, hangs by the bed, and contains the treasures when not in use.

boast of many a mother that she "just lays him in bed, darkens the room, shuts the door, and leaves him to go to sleep." Notice, I do not say do not *let* him go to sleep in a dark room, etc., but do not *insist* on his doing so, especially if you find he is nervous about it. Many children are very imaginative and timid, this is the class whose cause I plead. Put the stolid, strong-nerved baby into his rest in the easiest way to yourself, O tired mother, but spare the wide-eyed little one who begs you to stay "only a little while." At least, if you cannot stay, leave him light enough to see clearly every object in the room, that his fancy may not run riot with their shapes, and his busy little brain form them into fantastic terrors.

When possible, if you must leave him thus alone, set the room door ajar, or open, so he may hear the voices of the family, and go off to happy dreams in their imaginary companionship. I know this talk conflicts directly with many mothers' views on the subject, but I had rather run the risk of a little indulgence than have to reproach myself with having caused any little innocent, hours of such mental suffering, wearing directly on his nerves and physical strength.

Do n't by any means insist on your baby going to sleep at night in a perfectly dark room, "all alone." I know it to be the proud

Easy Lessons in Drawing and Painting.

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CONDUCTED BY LIDA AND M. J. CLARKSON.

SOME MORE HINTS AS TO PERSPECTIVE.—CENTER OF VISION.— VANISHING POINTS.—COMPARATIVE MEASUREMENT, ETC.

THERE are doubtless some readers unacquainted with the original meaning of the term *perspective* which is derived from a Latin word, meaning, "I look through," signifying in fact the art of so representing natural objects upon the picture plane as that they shall appear to the eye exactly in the way the objects themselves appear. Perhaps you have often thought when looking through a closed window, how easily you could trace the outlines of all the objects seen through it in their true perspective, if you could but mark upon the glass, or else could substitute some transparent material which would take your penciling. It is exactly upon this system that Madame Cavé's method of drawing is based. Her pupils were required to trace natural objects upon a gauze-like fabric stretched upon a frame made for the purpose, and were thus taught the science of perspective in a natural rather than a theoretical way, learning by observation to draw objects correctly, or just as they saw them.

Prof. Miller in his excellent work entitled: "The Essentials of Perspective," recommends a similar method, that is the pupil is to seat himself at a window fitted with a wire screen such as is used in summer to keep out flies, where he can command a view of one or more buildings not too far away. With this apparatus he has a way of conducting experiments in the study of perspective, as he can draw upon the wire gauze with chalk or crayon, or can tie threads at certain points to further satisfy himself as to the different lines and vanishing points, a sort of object teaching which always helps the understanding better than all the rules which can be laid down. Now this is certainly an excellent method, and one by which the fundamental points of this science can be so clearly demonstrated, that we advise all who can to try it.

There is one great difficulty you will expe-

rience, however, in tracing on a wire screen, and that is maintaining a position of the eye steady enough to make your drawing true, for in order to do this, the eye should remain stationary. To obviate this difficulty, it has been suggested that a bit of cardboard or thin metal should be fixed in an upright position, about two feet in front of the screen, in which a hole is pricked large enough to look through with one eye. The limits of the picture will then be as far to right or left, up and down, as can be seen through this hole, but the person thus experimenting can turn the head as much as he likes, so long as he can see through at this point.

From this position which has been termed the "station point," you behold all the space included within your "field of vision," and that point on the screen directly in front of your eye, you will see at a glance to be the center of this field, and consequently the "center of vision." These are terms belonging to perspective, which should be clearly understood in order to sketch directly from nature.

Now as you learned in the last number that the horizontal line is always even with your eye, it follows that the "center of vision" must be in the horizon, and it is in this point that all the lines of the picture terminate. To make this clearer, we introduce here a little diagram which will show you our meaning at a glance. These upright poles standing on a level plane at equal distances from each other, will serve to illustrate the fact that the farther away any object is from the eye, the smaller it appears, just as the poles in our drawing gradually lessen in size as they recede from view. The reason for this has been already stated, when we have said that all lines in a picture terminate in the center of vision, and you will now see that lines drawn from the top and bottom of the first pole to the center of vision in the horizon,

show the true height in perspective of all of them.

Now does this not give you already some sort of an idea of comparative measurement, for the true height of the first pole in the foreground being determined, the correct measurement of any of the intermediate poles may be easily ascertained, and supposing you had figures in your drawing instead of the poles, and were to draw lines from the head of the foremost figure downwards to the horizon, and from the feet upward, it would show you the height this same figure should be were it placed in the middle distance, or in the extreme distance. Of course this method could not always be adopted, and yet it is one which will prove helpful in many cases, and when once you can locate the horizon, it is an easy matter enough to determine the comparative size of figures or

converging until they meet at the center of vision, and here are carried sufficiently far to show what is termed their "vanishing point." This point is as a rule outside the canvas, but could always be found if you could extend these lines far enough, a fact you can more readily prove to yourself if you can try the gauze screen as already suggested.

Lessons in Water Colors (Continued).

THERE are few artists who have not some pet "hobby" as to a palette, some special colors to which they are partial, while the very same effects may be had by others with an entirely different combination.

It will be seen, therefore, that colors are not the main thing to be considered in a picture. Armitage says, "Pictorially speaking, no color can be called either pretty or

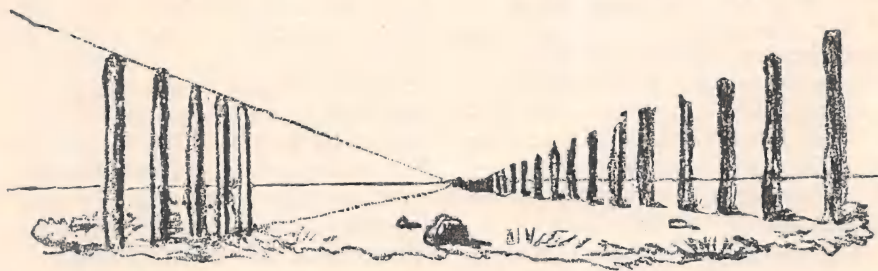


DIAGRAM ILLUSTRATING POINTS IN PERSPECTIVE.

objects, especially if the picture shows a level foreground, and such lines can be drawn as is shown in our diagram, until they cut the horizon.

This will also show you why it is that all the base lines of buildings slant upward, and all the roofs and upper lines slant downward, because all lines below the horizon terminating in the center of vision must incline upward, while all above the horizon must incline downward, all finally meeting in the vanishing point or the center of vision as shown in our diagram. Another conclusion to be drawn from these points, is that objects appear larger or smaller, according to the angle at which they are seen, or in other words that all parallel lines not parallel to the picture plane, appear to converge towards each other, or in the terms of perspective to "vanish," as for instance the dotted lines drawn from the poles. These are parallel lines

ugly when taken individually. The duller mud-color, if in its right place, is charming, and the most delicate mauve, if in the wrong place, hideous."

What we may infer from this statement is that color effects are had by judicious contrasts and harmonies, not by certain formulas as to mixing paints. Many of our correspondents, on the contrary, persist in believing that directions for painting can be given after the manner of cooking recipes, and that a certain set of rules for each subject is all that would be desired. Now this is all wrong, and the sooner the mind is disabused of this false idea the better.

There are color contrasts which modify, or change the whole appearance of a picture, and pictures are to be painted according to the law of contrast, which should claim your close attention to the exclusion of almost all else. The more simple the palette for early

practice the better, and the same rule applies to the subject chosen.

We shall take at first a few simple floral designs, such as can be easily followed at this time of year, and even though somewhat hackneyed from constant association they are yet quite invaluable to the beginner for first lessons.

This month in our fields, and along our country roads, the wild rose is seen in its modest, delicate beauty, and for tender coloring and softness of outline, there are few better subjects.

One of the first things to learn in water color painting which distinguishes it from oil color is delicacy of handling, not that a free and bold rendering of your subject is to be condemned by any means, for we may venture even farther in this direction with water color than with oil colors, but the pupil must learn that the work will not bear the alteration and repainting which is practicable in oil colors. We expect you to make many blunders and to spoil many sheets of your sketch book before you can present even a tolerable picture, but never mind, "Rome was not built in a day," and it is by our mistakes that we learn wisdom in all affairs of life—why not in our studio work and study.

Although our model looks to be simplicity itself it is not altogether the subject we would choose for you, were you working under our personal supervision. Flower painting is more difficult than simple leaf forms; a cabbage or burdock leaf would furnish an excellent study, but dear readers, what a funny picture it would make in our Magazine, not but that there is artistic beauty in even these simple forms of vegetable life, and that a charming picture could be made under certain conditions with even a cabbage or burdock leaf as a subject. Who has not admired one filled with bright berries, and noted the pretty color contrasts of such a picture? However, the fruit just now is beyond you and the leaf alone would be uninteresting to many, so we are forced to begin where the majority wish—with a subject which makes some sort of a picture. However, we trust that you will take the hint seriously and try copying the above-mentioned subjects at odd moments, making sketches of them in many different positions, as their variety of color,

texture, etc., will furnish admirable studies for practice.

Ross Turner in his book on the "Use of Water Colors," says very truly: "The greatest difficulty in the painting of flowers seems to be in retaining a pure tone, which in nature is the strongest characteristic in the color of flowers. In a flower study, color must necessarily be first; in a successful flower study, color must express the feeling, and to a great extent the *form* of the subject treated; the drawing should be expressed by the washes rather than by lines. A hard, stiff outline is likely to spoil a flower study; the outline should be treated in a broad, free manner, avoiding lines as much as possible."

But you will exclaim: "How am I to do this when I am so dependent upon my pencil, and sometimes entirely upon a stamping pattern?" We can only advise you to sketch in your outlines with the softest of pencils, or rub in your pattern design with something most easily erased—pulverized charcoal is as good as anything—while you should avoid an outline which you can give with the brush. This will seem very difficult at first, but a little practice will enable you to accomplish it, and the superiority of such a method over the other will repay your every effort. The practice, too, advised last month according to Mr. Ruskin's directions, will have enabled you to overcome some difficulty in washing on color within a defined and certain limit.

To paint the wild roses, first sponge your paper with clear water. This, indeed, should always be done before commencing work. Next, sketch in your outline as far as necessary, lightly, and not in detail, just the mere form, enough to assist you in your brush work. With some of you having a true eye, it will be enough to indicate merely the position of each flower or leaf, by a few faint pencil dots.

Having provided yourself with a liberal supply of water, you may proceed to lay in the first wash of color. It is advisable to have always a spare sheet of paper upon which to try your tints. You can thus match them better before applying the color to your drawing, and can work with greater confidence. You can in this first wash give the general form of the flower, deepening the tone in the shadows, and working paler in the high lights. Have your blotting paper at

hand to remove any excess of color, as suggested in last number.

This first wash of color is made of rose madder, with the least trifle black, and a trifle yellow ochre, to give the yellowish cast to the pink seen in this flower. The shadows may be deepened by a second wash, letting the under tone show through in the middle tint.

The yellow centers are painted with cadmium or gamboge, a trifle light red, shading with raw umber.

The young and more tender green leaves are slightly tipped with red, using light red, a trifle madder lake and black.

If there is any superfluity of color at bottom, it may be taken up with the blotting paper.

The high lights may be given throughout your picture, either by "sparring up," as described in lessons in *Sepia Painting*, or may be taken out with a brush filled with clear water, followed by an application of the blotting paper.

Almost any green necessary in this study may be made by mixing Antwerp blue, gamboge or cadmium, rose madder and black, adding raw umber in the shadows and burnt sienna.

What finish is now needed may be given



WILD ROSES — A STUDY FOR WATER COLOR.

The stems are some of them also a dull red, painted with madder lake, burnt sienna, sepia and black. Where a cooler tone is needed, add a trifle blue to the palette.

The background is simply a wash of delicate gray, warmer at the upper right hand of panel, growing gradually paler, until it blends into the white of paper at bottom. This ground may be painted with a pale wash of Antwerp blue, lampblack, with a trifle yellow ochre and rose madder.

Use a large brush, with plenty of water, and beginning at the top of panel, wash downwards evenly until the whole paper is covered.

with one of the smaller sable, or camel hair brushes, using less water with the colors. In this way crisp touches may be added to the flower stamens, lights on stems, with touches of red on the thorns or leave tips. A little vermilion may be used judiciously for these bright finishing touches, with very good effect. After you have practiced awhile upon this simple study, you might venture to try a larger and more elaborate one, as the handling and coloring will be exactly the same, and if you can execute the first one well, you will have no trouble with the larger subject.



ALBINA, OREGON, *March 15, 1888.*

Dear Lida and M. J. Clarkson, — I know it is n't "The Misses Clarkson," not a bit of it, but, as some one has remarked before me, "some long suffering husband."

I wanted to tell you how much help your writings have been to me, not that it can put money in your purse, for I don't suppose it will be of any real value to you, only that it is pleasant to know one's efforts are appreciated. How you can give so much for so little is beyond my comprehension.

I am like so many others who do so love pretty things about the house, yet cannot pay large fees to a teacher to learn every new fancy work which comes along. I have struggled on for years, and only one who has trodden the same path can know my stumbling blocks. I have taught myself landscape and flower painting, and can do nice work, those say who claim to be able to judge, so let no one be discouraged. I have never ceased to mourn that I could not have had such a help as your Magazine in my early work, combined with your *Brush Studies*, so you may imagine with what joy I received your first Magazine and how eagerly I studied each number. I would not sell the *Brush Studies* and *Household Decoration*, which came with the Magazine for five dollars if I could not get another copy of each, so you may know there is one home where you are *appreciated exceedingly*.

Your idea of modeling in putty and applying to articles for purposes of decoration I followed out, and the result is a very pretty one. I had a preserve ginger jar which has a very dark enameled surface. I applied my putty vines and flowers to this, and when dry painted them. It is exceedingly pretty. The jar was about one foot high. I had already made a plaque somewhat like that of the young lady who used a jelly tin. But my plaque was much more prosaic even than this. I used the inside lid of a lard bucket. They are round with a tiny turned rim. I sanded some according to your directions, and painted pansies on one, and those two scenes in the December number, for tambourines, I paint-

ed upon others. Some I framed in velvet frames, and you would laugh if you knew how I made the frames of some of them. I cut heavy pasteboard the proper size, and as I had several circular pieces of velvet which had served faithfully as lining for wide hat brims, I used them, and really to look at them you would never guess it. Then, as I live near the woods where the tall firs grow and the ground is covered with a heavy underbrush, I made me several pretty little easels by cutting small limbs which grew in suitable shape, finishing them nicely, leaving on the bark and gilding them. I have made picture frames of crooked twigs tacked on a thin board frame, and when gilded they are very pretty.

Here, where Chinamen are plenty, almost any friendly "John" will get us a few of their peculiar jars and bottles in which I think they must get their whiskey; they are broad at the bottom, with narrow necks, somewhat like a vase; some are brown glazed, others a shiny black. They are easy to paint upon and to decorate in any number of ways. I have several pairs differently decorated.

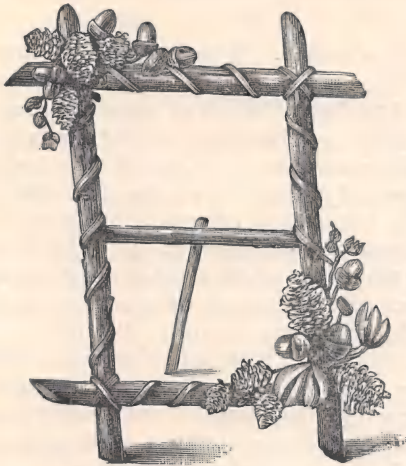
My rooms have all some odd and rather pretty things in them, and the beauty of it all is I have made them all myself with the help of my twelve-year old boy (who is a genius) with a few carpenter-tools. He is very much interested in your drawing lessons, and practices everything you publish in that line.

If I have given you any hint which is new (I don't suppose I have), you are welcome to it. I should like to tell you of other odd things I have made, but I don't want to take up too much of your time, or be a nuisance.

MATTIE PATTON.

[Apropos of our correspondent's timely suggestions, we give here a pretty illustration, showing how the fir frames may be made, for which we are indebted to *The Season*. The frame is of four pieces of fir, nine and one-half and seven and one-half inches long, crossed over as seen, and fastened with small nails. The rods are then twisted over with string first varnished with gold. The frame is set up with a piece of fir four inches long

attached to a cross ledge nailed on at the sides. Small sprigs arranged of acorns, catkins, fir apples and beech nuts, each put on a wire



FIR FRAME.

stalk, which is bound with a small stripe of brown silk paper, are twisted on with wire at the corners of the frame.]

Dear Ladies,—Amongst other pretty fancy work I have done of late was a “Japanese Slipper” (a flat sole and piece across the toe). The sole was lined with a lovely shade of rose surah silk; a thin layer of cotton being put under, and sprinkled with sachet powder, and a shirred pocket above the toe, drawn up with sea-green Tom-Thumb ribbon, finished with several loops. The toe of the slipper laced with same. This made a pretty souvenir for a lady friend. Feeling so well pleased with this, I concluded to decorate a pair of white kid slippers (or rather shoes), No. 2, that my mother had in her youthful days, no heels, laced about three eyelets above the toe. I first gilded the entire shoe, painted forget-me-nots across the toe, then laced the shoe with gold cord, and around the top put a strip of light blue sateen, joining it together, which formed a bag; this was drawn up at the top with narrow blue ribbon. When completed it looked as if hose and shoe had been taken off together. This makes a handy receptacle for crocheting or knitting, the shoe protecting the needles, and the bag holding the work.

Perhaps it would be well to tell you some-

thing of this “Big Woods.” It contains four thousand square miles, and supplies a great deal of timber for manufacturing purposes, as well as for fuel. We are about forty miles from St. Paul, the capital of our State, also where the Ice Palace and Winter Carnival has been held for the past three winters. There are many interesting subjects to write about in our State, but I fear I am already trespassing upon your time, and this will be consigned to the waste basket. I have not tried any of the subjects given for painting, but I expect to try the *Moonrise* given in February number. Have been an invalid for the past five years, and many times am not able to paint at all, but dearly love Nature, and should be delighted could I copy from her many beauties surrounding us.

With many good wishes for your present undertaking, and success for the future, I am,

Sincerely yours,

ANNA PHILIP.

OUR Brooklyn correspondent “S. F. W.” who has lately been enjoying a trip through the “Sunny South,” gives us some more pleasant items which will doubtless interest the “Household.”

How often I have thought of you while on the wing. I should like to write about some of my impressions of the South, and the Presidential reception, but time presses to-night, so I will jot down an item which may or may not be of use to you for the Magazine work. I call it a religious quilt, and an article much too beautiful for any use. It was given as a tribute of respect to the pastor's wife. They were going away and a loving congregation was determined to show its sorrow. Those who did fancy work decorated nine inch squares of silk with painting, embroidery, ribbon work, or arrasene. No two designs were done alike, and scarce two squares were of the same color. The center was a half yard square of green plush, on which a red velvet album cover was stitched. Inside this were inscribed the names of the congregation. Ribbon bows served as clasps. The blocks were put together on the bias, and the triangles around the edge were filled in with blue plush. It was lined with quilted orange satin. It was very lovely, especially the album.

Yours,

S. F. W.

Clippings from Correspondents.

CLEVELAND, O.

I DO N'T know that you will care for hints in crocheting, but I will venture to send one, that may please your subscribers. I notice that the favorite trimming for dresses is silk *passementerie*, either in sets of ornaments, or by the yard. The stores show quantities of beautiful patterns, but the handsomest and most expensive that I saw was *crocheted* of rather coarse silk. Any one who can crochet, can make a set of ornaments for a dress at small expense; one for each sleeve, two (or more) for each front of basque, one for the back up at the neck. If it is made by the yard, it goes straight around collar, sleeves and down the front. Some ornaments are made in tatting, and are very pretty; they are also made of colored thread, for wash goods.

ALLIE.

THERE are others beside "B. C." who have a curiosity about "Lida and M. J. C." I have "suspicioned" that M. J. is named *Mary Jane*, and that is the reason she will only sign her initials. Please pardon my impudence, and consider me very sincerely,

Your friend,

DORCAS H.

[Your *suspitions* are altogether wrong, Dorcas. No disrespect to "Mary Jane," but that is not it. Guess again!]

The Comfort Table Easel.

WE have received from Messrs. FROST & ADAMS, whose advertisement appears on outside cover of Magazine, an article known as "The Comfort Table Easel," one of the best arrangements in the shape of a table easel, it has ever been our good fortune to possess. It is so constructed that it can be adjusted to any ordinary shelf or table, and will hold large or small pictures, plaques, etc.; can be placed at any angle, and takes up little if any room, while it is as firm in position as the heaviest studio easel. For invalids, or those who must sit while painting, it will prove invaluable, and we take pleasure in commending it to the notice of our readers, knowing as we do, the satisfaction it will give.—L. AND M. J. C.

If in sweeping carpets, ladies will use slightly dampened salt, sprinkled over the floor, they will find that it lays the dust, keeps the colors bright for years, and prevents the moths from eating them.

MRS. J. B.

TALKS ON FLOWERS.

J. B. KETCHUM.

IN all the European flower shows which mark the Summer season, our American azalea is seen in full splendor. It is Nature's most cherished gift to the gardens of England. Its splendid bouquets of many scented blossoms almost suffice to fill a garden by themselves; but it is in the shrubbery and parks, where some color is needed to bring out all the effect of the surrounding foliage that this plant is most welcome. Thriving so well in England, it soon found its way through Great Britain, and especially Ireland, until now it holds a place of honor in most of the laid out grounds that surround a country seat. All its honors are deserved, for whether in leaf or flower, the azalea is a thing of beauty.

It can, only, however, be seen to perfection in its native haunts, out West, where for one part of a year it holds undivided sway. All the other beauties of mountain and valley are forgotten for that interval of loveliness, and every one goes to see the azaleas in bloom. Nature is very fond of such *tours de force*, thinking, perhaps, that men who see her every-day marvels and grow accustomed to them, require now and then some extraordinary display. Thus she decrees at regular intervals, for the delight of humanity, a public entertainment, and spreads under the open sky a profusion of beauty, which all may enjoy if they will. Her azalea show is one of those recurring feasts, and of all her masterpieces, Nature has hardly another finer.



Can you tell me any way to paint china so that it will be durable without being fired?

IGNORANCE.

[There is no way of which we are aware, unless you paint it with oil colors and glaze with "Amber Enamel." This preparation, it is claimed, will make the painting durable, but it is very doubtful whether it would stand constant use, or much washing.]

"Caddie." The morning glory design on page eleven, February number of Magazine, would be very pretty for your small table cover in Kensington painting. Yes, you can repeat same design for each corner, if you like, but should prefer to alternate with some other pattern.

In answer to "Rhoda J. B. and many other correspondents, we give the following list of colors for oil or water color painting, with prices. For oil painting, if your purse permits, the following colors will afford you a wide range, and with them you can paint any subject described in our columns:

Silver white, yellow ochre, light red, burnt sienna, Antwerp blue, Prussian blue, terre vert, raw umber, bone brown, Vandyke brown, zinnobor green and ivory black. These should not cost you over seven cents per tube. In the more expensive colors you will need vermilion and brown madder, American brands, at twelve cents per tube. Foreign colors from fourteen to twenty cents. Cobalt and madder lake, American brands, twenty to twenty-five cents. Foreign the same. Cadmium yellow and cadmium orange, American colors, thirty to thirty-five cents. Foreign, thirty-five to sixty cents.

The following colors may be omitted as not absolutely necessary, although very useful, and for some effects most desirable: Vandyke brown, madder brown, Prussian blue. The water colors may be the same as the above-mentioned, with the following substitutes: Chinese white for silver white; rose madder for madder lake; sepia for bone brown; lamp black for ivory black. Gamboge may be substituted for cadmium, and

Antwerp blue for cobalt. Hooker's green, No. 2, is also a most useful color.

We do not advise expensive colors for beginners' practice. In water color the ordinary colors come at twelve or eighteen cents per tube or pan. The more expensive paints at twenty-five to forty cents, half pans—whole pans are just double the price. The pans are more desirable than the tubes, as the paint hardens in time, and can be moistened in the pans and used to the last.

We trust this information will meet the requirements of the large number who have queried as to these matters. A complete and generous outfit of colors, brushes, and other requisites for painting, should be had for at least five dollars, exclusive of the easel or color box. Cheaper outfits are offered by dealers, but they rarely contain the more expensive colors, or the best brushes. The best material is always cheapest in the end, and we advise all who can afford it, to provide themselves with good working requisites only.

"Rhoda B." also inquires whether it will be necessary for her to purchase the water color paints, in order to follow the lessons given in Magazine?

[Yes, if she wishes to take up such a course as is given in *Easy Lessons in Painting*, which, for the present, will be confined to the use of water colors only.]

"L. T." asks: What colors make the most harmonious backgrounds for heads; a Neapolitan boy's and Swiss girl's heads? Also please explain the terms "cold," "warmer," "richer," etc., in oils?

[A pleasing ground for the heads would be one suggesting distant foliage, or a summer landscape. The palette for such a scheme of color is so often given in *Brush Studies*, that it is needless to repeat here. Red, yellow, and their compounds, are warm colors, and blue is a cold color. The warm colors generally make a richer picture, yet not always, as for instance, a picture with blue

plush drapery may be "rich" in its effect, although blue is a cold color. It is the effect of light and shade in texture that gives richness to the bloom on a peach or plum, the velvety leaf of a pansy, or petal of rose. Richness, then, does not depend so much on color, as in the proper disposition of it, and can only be had by a study of the lights, half tints and shadows. The study of texture alone is a most profitable one to the student, and will afford endless variety of expression, and color harmonies.]

To "Annie," who sends us a painting of clover to criticise, we would say that the flowers are faulty as to drawing, a clover head is round like a ball, not a shapeless mass. Then again the lights and shadows are placed here, there, and everywhere, instead of being put in their proper positions. In painting such a subject it is necessary to lay in your tones at first in two simple masses of light and shadow, which are afterwards united by the soft middle tint, then the work carried on still further by adding the deep accents and the touches of high light. Your outlines, too, are harsh. Flowers thrown back in shadow should blend somewhat with the ground, giving indistinctness to the outlines. Instead of this your distant flowers are thrown as prominently forward as the foreground blossoms. The grasses partake of this same fault. However, with your few advantages you have succeeded better than many who enjoy finer opportunities. We would advise you to study the drawing lessons carefully and if you would join the class for beginners in painting it would be greatly to your advantage.

In answer to a very large number of correspondents we volunteer the following information obtained through the kindness of a friend:

There is in New Orleans, La., a "Christian Woman's Exchange;" an association, the purpose and object of which is set forth in their article of membership, as follows:

"The purposes and objects of said corporation are declared and specified to be the amelioration of the condition of needy and worthy women, by enabling and assisting them to earn a livelihood, and providing the

means and opportunities of disposing of the products of their labor and of other property to them belonging; and in furtherance of such charitable purposes to establish and maintain a depot for the reception and sale of any marketable articles that a woman can make in her own home, or any valuable articles which her necessities may oblige her to dispose of, thereby assisting a needy woman to turn to personal profit whatever useful talent she may possess." Rooms No. 41 and 43 Bourbon St., New Orleans, La.

There are doubtless other organizations of a similar character throughout the United States, and if our readers will inform us of the same, where they have definite knowledge of them, they will confer a favor to many anxious inquirers.

PENFIELD, N. Y., Feb. 29, 1888.

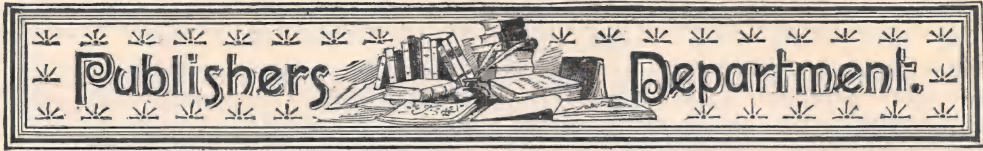
Will you please tell me through your next Magazine how to avoid cracking in mineral *decalcomanie*? I have been very much troubled by my designs cracking after they were put on and commenced to dry. Will you also give me some idea as to the cost for having china fired?

Yours very truly,

INQUIRER.

[It is difficult to say just what the cause may be of your trouble in applying the *decalcomanie*, that is, if you have followed the directions carefully. If there are any blisters left, they are sure to crack. These should be removed by rolling well with the rubber provided for the purpose, always proceeding from the center. If after placing under water the blisters again appear, press carefully with a damp chamois, and if the varnish is too thick, thin with turpentine. Any little defects or cracks can be touched up with the mineral colors (Lacroix's) which will fire in the same way as the *decalcomanie*. If you have further trouble, let us know, and we will take special pains to ascertain the cause of the trouble.]

Hereafter no queries will be answered by mail, unless they are plainly written on a separate sheet, and space left for an answer after each interrogation point. A stamp must also be sent when a private reply is desired.



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We intend to mail the Magazine each month from the first to the fifteenth. If your Magazine is delayed, wait until the *very last* of the month before you write and tell us that you have not received the Magazine for the present month. When the Magazine gets lost in the mail, we will send a duplicate copy, but be sure and give it time to reach you before you write.

Subscriptions can commence with any month you wish. When no special month is mentioned, we commence the Subscription with the month the Subscription is received. We furnish back numbers for 15 cents each.

When you wish your address changed, be sure to give *in full*, the address that we are now sending the Magazine to, as well as the new address.

Address

INGALLS' HOME MAGAZINE,

67 WHITING STREET.

LYNN, MASS.

LYNN, MASS., JUNE, 1888.

What Do You Think of It?

SINCE mailing the May number of this Magazine, the publisher has talked with the editors about how best to increase the value of the Magazine. Although we are now giving two dollars' worth for one, we want to give *more*, and wish to make the Magazine *even better* than it is.

We have about decided that the best way to accomplish this is to add sixteen pages more each month, and to occasionally give a full-page design, printed in the *exact colors* in which it is to be painted or embroidered.

In order to do this, we shall have to discontinue giving a premium to each subscriber. It is thought that this change will please our subscribers, and that they will be better satisfied than they would if we should continue the Magazine as it is.

We do not intend to make this change until the beginning of the second volume (next November), but thought it would be well to mention it, so that we could hear from our subscribers, and obtain their ideas about the change. We would like to have each of our subscribers write us a postal card, and say in a few words, if they think it best to make the change with the commencement of the second volume, or best to continue the Magazine as it is.

Please sit down now, and write a postal before you forget it.

MONTREAL, P. Q., May 6th, '88.

WILL you please tell your subscribers how they can take the wrapper off the Magazine without tearing the leaves, and oblige a careful reader?

M. R.

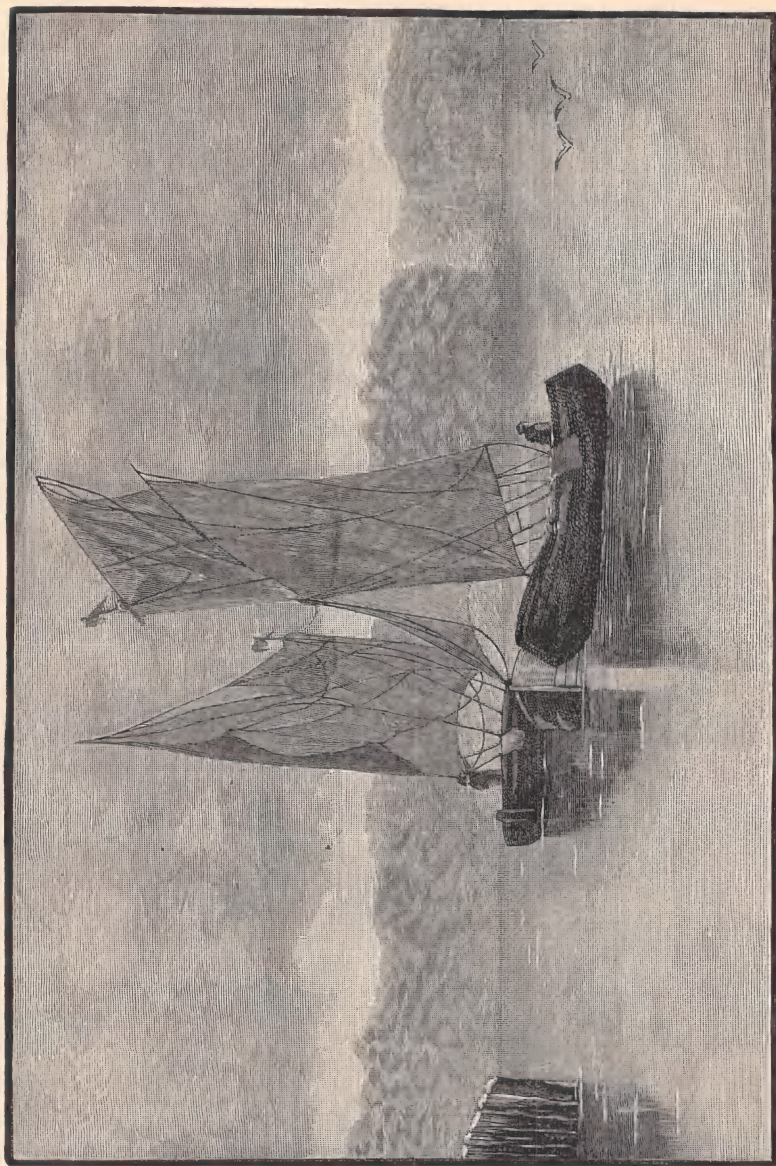
[Take your pen knife and cut through one thickness of the wrapper, its entire length, then you can easily unroll the wrapper. Care must be taken that you do not bear on so hard as to cut into the Magazine.—ED.]

HAVE you the list of *Studies* that the Clarksons rent? If not, send your *full* address, and one 2c. stamp, to L. and M. J. CLARKSON, Pleasant Valley, Dutchess Co., New York, and they will mail it to you.

Stamping Patterns.

WE give, this month, four pages of fine stamping patterns. When you order any of these patterns, *be sure* to put the letter M before each number.

MENTION INGALLS' HOME MAGAZINE when answering advertisements.



RIVER SCENE WITH BOATS.

INGALLS' HOME MAGAZINE.

VOL. I.

LYNN, MASS., JULY, 1888.

No. 9.

FASHIONABLE ART WORK.

ALTHOUGH none of the minor arts are likely to be taken up with such zeal as china painting, or to retain a place in public favor so long, yet the time is come when ladies are desirous of a change in art occupation. They are just a little tired of their old favorite; they have covered the walls of their rooms with plaques, ornamented their toilet tables with pin trays and powder boxes painted with their own hands, dispensed five o'clock tea to bosom friends, out of cups decorated with their own designs, and now they are looking about for some new amusement.

China painting has been a source of vast pleasure to thousands of women, and some have excelled in it to a degree hardly expected, when first it was introduced as a pastime to fill up leisure hours. But a more earnest desire than that of self-amusement has sprung up lately, and the serious question of how they can best help their poorer neighbors to help themselves, is becoming one of great moment to many who formerly asked but how to pass the time.

An answer well worthy of consideration to such inquirers is: "Teach them some handicraft that will enable them to get their own living, or at least to increase the small wages that many of them receive." A "Jack-of-all-trades" is by no means the most likely person to fail in earning a comfortable livelihood, and if we give boys and girls of the working classes a chance of turning their hands to useful decorative work, we are enabling them to increase their sadly poor wages.

Now, although china painting might prove remunerative to a small percentage of such scholars, there are other arts far more likely to be productive of good results, and consequently ladies are showing a decided inclina-

tion to become proficient in them. Nor are these latter much inferior to china painting; that they are so in some respects cannot be denied, but, nevertheless, they each possess qualities that render them pleasant work for amateurs.

The designing of patterns for inlaying or mosaic-setting is as improving for learners as the arrangements of flowers and foliage that the ordinary run of china paintings exhibit. The neatness and dexterity requisite for executing marqueterie teaches that technical skill is as important for the worker in woods as the painter in oils. And though the combination of colors in mosaic-setting is simple, yet the principles governing such combinations, are the same for all colored decorative work.

A few words of practical advice to beginners may induce some to make a trial of their skill. Those who have practiced the art of wood carving will have an advantage over those who are ignorant of its first rudiments in commencing in-laying and marqueterie, but their inefficiency in sawing pieces of wood exactly in accordance with the outline drawing must not dishearten them; a good deal of practice is required before perfection is attained in everything that is worth doing.

Certainly the best plan is to begin with an elementary design which will not harass the worker with unnecessary details and intricate outlines. To glance first at the marqueterie worker. Every one knows that the art consists in cutting certain colored woods and arranging them into a pattern for the decoration of furniture and ornaments, but how to set about it so as to produce good workman-like results is quite another matter.

Say that a small round table-top is chosen for the first attempt. Three veneers will be obtained from a veneer merchant. The

needful tools are few. A board with hole for fret-sawing, a hammer, a fret-saw frame and saws, a fine brad-awl, a scraper, and some hand screws will suffice for a commencement. Both labor and material are economized by glueing the three veneers together and treating them as a solid piece.

To manage this, they are each cut to the same dimension, namely, a size rather larger than that which the selected design will cover, and are glued together with thin sheets of paper laid between. Then they are pressed, boards being used for the purpose, and the hand screws are now brought into requisition that the pressure may be strong and effective. When the glue is thoroughly set, the wood is ready for the worker. A sheet of paper is pasted on the surface, and the design sketched correctly upon it, or a tracing may be resorted to if preferred. It is important that the drawing should be perfect in every detail, as it is the guide which must be followed accurately throughout if success is to be secured.

Holes are next bored with the fine brad awl, which is held quite upright in the hand during the operation, on the drawn outlines wherever the saw needs to be inserted. The importance of keeping exactly to the outlines is evident after a moment's thought, for if each piece is to fit into a pattern, with no in-

terstices visible, it follows that the edges must be sawn with great precision.

The process of sawing being accomplished, the veneers may be separated with the point of a knife, and then arranged according to design on a board. A sheet of paper glued on to the upper surface keeps each piece in its right position, whilst the glue and paper is being removed from the under side.

When this is done, the under surface is levelled with glass paper, and also the board to which the veneers will be attached. The latter, which should be of well-seasoned hard wood, is sized, and set aside to dry. Then, after being dampened on the upper surface, the veneer is glued and turned over on to the board, which has also received a coating of glue, the whole being rubbed down with a hammer that has been heated in hot water. The piece is then again pressed. It is done by first laying a sheet of paper over the entire surface, then a double layer of flannel, and then a piece of wood, which is heated, and the hand screws finish the business so far.

When time enough has passed to allow of the setting of the glue, the glued paper is removed with hot water, and the surface equalized with glass paper, and the piece is ready to undergo the process of French polishing under the hands of a competent person.

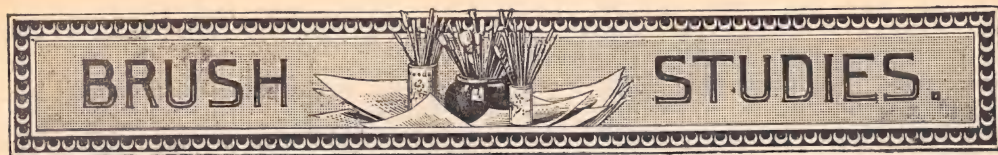
(Concluded in our next Number.)

MUSLIN doilies, edged with delicate lace, with a single flower, and leaves arranged across, and worked entirely in yellow flosselle, are very pretty. Also in silk of various shades, worked all in one contrasting color, such as pale blue with a dark blue flower, pale pink with a deep red, old-gold with red or brown, deep red with black or dark green. The flowers should be worked in silks, and the doily edged with silk fringe to match it. A piece of fern, dried and painted bright green, laid between two pieces of circular cut net, gummed together, looks well with a lace edge. Some doilies have merely the monogram or crest worked in the center in gold twist, while others, more simple, are of drawn linen, with a pattern worked in red or some other colored ingrained thread in cross-

stitch, in imitation of the Russian style of work now very much done for towels, etc. Small flowers worked on silk or any material with narrow china ribbon are pretty and novel. The ribbon is drawn up.

THE new pencils introduced for writing upon glass, porcelains and metals, in red, white and blue, are made by melting together: spermaceti, four parts; tallow three parts, and wax two parts, and coloring the mixture with white lead, red lead or Prussian blue, as desired. — *Mrs. J. B.*

HIGHLY polished brass may be kept absolutely bright and free from tarnish, by thinly coating the articles with a varnish of bleached shellac and alcohol. — *Mrs. J. B.*



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CONDUCTED BY LIDA AND M. J. CLARKSON.

DIFFICULTIES WITH SKY AND WATER IN LANDSCAPE PAINTING.— A RIVER SCENE—DIRECTIONS FOR COPYING.

RUSKIN says: "It is a strange thing how little in general people know about the sky," and we think this observation a very true one, as many of our ideas of sky are merely conventional, or as this writer again remarks, "derived more from pictures than reality." And yet we may learn so much from the observations of nature that the earnest student will make a careful study of the various features of atmospheric phenomena. With Wordsworth he will feel the

"Soft gloom and boundless depth
Tempting the curious eye to look for them by day."

and will find ever new delights in watching the glories of the sky.

Who with an art-loving nature does not thrill with admiration, at such a scene as Ruskin describes in his "Noon with Gathering Storms" in "Modern Painters?" and yet there are few who do not have opportunities at times of witnessing some such glorious spectacle mirrored forth in the heavens, painted by the glowing finger of Nature, that most wonderful of all artists.

We know from the descriptions received from many of our western readers, that they are deeply impressed with the beauty and grandeur of their magnificent scenery, whilst one correspondent exclaims: "Oh! for the brush of an artist to be able to portray something of what I see daily surrounding me, however feebly."

Is it the *brush* of the artist so much as his *soul*, his love for Nature, his high conception of the beauty and grandeur of the works of his Maker? There are tricks of the brush that produce certain effects, it is true; but there is a love of the beautiful that transcends all mere servile trickery as far as heaven is higher than earth. To get into *sympathy* with Nature, to look at her with loving eyes, and a reverence and an admiration springing from a love to the Creator of

all her loveliness, this is one way of understanding her better, and with the understanding comes the ability to do better justice to her beauty. We speak thus, because we see with many, a desire to attain to mechanical excellence merely, and the hope to excel in this way; but these truths must be felt before you can ever produce a *picture*. You may indeed copy the "outside of things," but the "soul," the living beauty, and life of all true art will be wanting; its meaning will be to you as a sealed book. We urge, therefore, the study of the beautiful, the observation of Nature, as a help to a truer conception of art.

There are many, indeed, in our large class, capable of really excellent things, as their efforts prove, and we have been much gratified by some of the studies sent in to us for criticism.

But from another quarter comes the despairing cry: "How can I learn to paint sky and water? My skies are flat, and the water in my picture has no depth or transparency, or again "My skies are muddy, and water no better." There is such genuine distress in these appeals, that we shall make a very earnest effort to remove these difficulties.

A large number of inquiries received during the past month, show that a few points we have essayed to make very explicit, have not been clearly comprehended.

First of all as to the lay-in spoken of as a preliminary to your regular painting, it matters little whether you use burnt sienna and black, raw umber, Vandyke or bone brown, any rich warm brown will do, only that the first-named colors are better driers, and answer the purpose nicely. Outline all the masses of shadow, then fill in these shadows flatly, blocking out your shadows only, which will give you a telling effect of strong lights and darks throughout your picture.

Never mind your half-tints or middle tones in this painting, you have nothing to do with them. Some painters it is true, lay in middle tones paler, giving a gradation of lights, half-tints and shadows, but this is unnecessary and confusing to the amateur. Lay in your shadows *only* as we have advised.

Now as to the difficulties of skies and water. Success is not to be had in coloring alone, a fact we have repeatedly emphasized. The right admixture and combination of color is, indeed, important, but that is not all, for it is *contrast* which gives strength and effect to color. Light, reflection, harmony and contrast, need as careful attention, yea, more so, than the mixing of tints for sky or water. We have a happy definition of "harmony" in these words of an English writer and artist:

"Harmony is the happy link between relief and breadth. It is so arranging the whole by the connection of one part with another, in a quiet and unostentatious manner, as to obtain a just combination and balance throughout the entire picture. By this principle, light, shade, and color are so charmingly and pleasingly blended that nothing appears harsh or abrupt; all is one even and kindly effect."

We see, on the contrary, much of harshness and abruptness of tone in the pictures sent us for criticism. Skies are hard and often given additional hardness with a blender. But you say, "the blender softens." Does it? Then why do your skies look, in the words of a well known author, like "painted boards;" or as Ruskin says, "You may indeed go a long way before you come to the sky, but you will strike it *hard* at last." "Sky," he continues, "should give you the impression of space infinite and immeasurable in depth, something which has no surface, and through which we can plunge far and farther without stay or end." So it is not these smooth coats of paint, flat and dead, which have the least resemblance to sky or atmosphere. Now remembering that atmosphere is not *flat*, and keeping this in mind seek to give depth by the proper distribution of light and shade, "light softening into light, and shadow graduating into shadow."

We have selected a subject for our lesson which will help to illustrate these points; the *River Scene* [see *frontispiece*], with warm

midsummer haze, sky soft and tender, yet glowing with light. There is extreme simplicity as to the picture, the sail boats being the feature which breaks the monotony yet does not detract from the breadth or expressiveness of the scene.

Our color scheme is one which you may often study during a hazy July day upon lake or river. The sun is dispersing the mist, which has risen sufficiently to show the boats in foreground and the nearer foliage, but not enough to reveal any of the distant landscape. This is the great charm of the picture as it leaves so much to the imagination. A picture which tells you all at a glance is never as pleasing as one which gives ample scope for thought, and plays upon the imagination in suggestive, subtle ways. "Petty foreground details can never make a landscape," nor mere mechanical excellence a picture. The scheme of color for the subject chosen this month is as follows:

A warm haziness seems to pervade the whole picture, all the tones being qualified with gray, giving a luminous atmospheric effect. The sky seen through this haze or gray mist so partakes of the color as to give it the appearance of a delicate bluish gray overhead, but as it nears the horizon where the vapor is breaking away, it assumes a warm and sunny tone merging gradually into a golden yellow. The foliage of the distance is indistinct and purplish in tone, with sunny lights, that of the middle distance warmer, with still brighter touches. The water reflects the sky, while the sun casts a bright track of light across its surface, which, with the reflections of the boats, serve to break the monotony of tone. The boats indeed give just that effective contrast needed, their sails catching the warm sunlight and reflecting it in the placid water, which is clear in the immediate foreground with stronger reflections. All the outlines of the picture are indistinct excepting the sails and body of nearer boat.

To paint this subject begin by outlining the boats, foliage, and portion of wharf shown at the left, using burnt sienna and turpentine with a flat pointed sable brush. Next lay in all the shadows in a warm, brown tone.

When this is dry you may proceed with the sky, using white, Antwerp blue or cobalt, a little madder lake and black. Paint this sky tint into the foliage, then into the water and

with it cover the entire canvas excepting the lights and boats. For the sun shining through the mist you will need white, light cadmium, a trifle vermilion and black. For the golden yellow tone near the horizon, light cadmium, white, light red, lighted with cadmium and white only.

For distant purplish foliage use white, Antwerp blue, madder lake and black, with white and light cadmium in the lights. For nearer foliage use the same colors with less blue and more madder lake and black. While wet, paint into this the lights, using light zinnober green and white.

The water will require white, Antwerp blue and madder lake toned with black. For the reflection of sun across the water use white, light cadmium and light red, with touches of light cadmium and white. For the boats, which are a rich brown, use burnt sienna, bone brown, and black, with light red and white for the lights, and touches of cadmium and yellow ochre.

The reflections of the boats in the water require the same palette. To paint the sails of boats use light red, white, light cadmium, and black, with more black and burnt sienna in the shadows. For the lights add more white, cadmium and light red. The reflections of the sails require the same colors.

Before tracing in the ropes of the rigging let the picture dry thoroughly, and then wipe with a soft cloth moistened with clear water; dry well and then paint in with a fine sable rigger, thinning the paint with a little turpentine.

If you can succeed in getting the hazy atmosphere of this picture in the regular painting it will be better, but those who experience great difficulty in this respect may resort to what is called "scumbling" in order to obtain it.

To scumble is to use an opaque tint thinly over parts of a picture already painted and dry. The brush is charged lightly with color and passed over the surface just enough to impart indistinctness, which, as a result gives distance while it softens and unites the tints.

While scumbling is seldom resorted to now by those who understand a free handling of the brush and can attain quick results at one painting, it is very useful to the more inexperienced who can thus succeed in getting those effects difficult to be had in any other

way. The experienced artist could arrive at the same result in one painting, but not so the amateur, unless it be in exceptionable cases. The process of scumbling is the exact opposite of glazing, which we have several times described, because instead of a transparent color, an opaque tint is used. For instance: Taking a little white, cobalt, and a trifle madder lake and black combined, pass lightly over the portion you desire to scumble, where vagueness is necessary, according of course to the distance, state of atmosphere, etc. A little practice will show you how to do this, and the under painting being dry you can easily wipe off the color with a rag moistened with oil, if you do not get just the right effect at the first trial. This method has been termed and not without a certain sense of propriety, *opaque glazing*; as it is indeed the rubbing over, as in a glaze, a thin "veil" of opaque color in order to modify the under painting.

Brush Notes.

A new canvas well rubbed down with pumice stone and turpentine, affords a surface as smooth and even as any panel, and is much better to paint upon. The colors take fast hold, and if they dry in, they can readily be brought out by varnishing. On a panel they remain upon the surface, and, except under the most skilful hands, they are likely to acquire a certain hardness of outline unnatural and displeasing.

THERE are two styles of drawing in India ink. In one you begin with the lightest washes, and build up wash over wash, until you get a highly finished drawing; in the other you dash your subject in with broad free washes, producing an effect without consideration of the minor details. The first method secures more completeness but less spirit than the other, and of the two the latter is to be preferred. If a subject is worth a high finish it will require no more work to give it in color than in simple black and white, and you will learn more than you would by doing it in monochrome. The value, in art, of black and white is not underestimated; but, like that of the lead pencil in literature, it is rather that of a vehicle for memoranda than for complete facts.



ATTRACTIVE SERVING.

AT no time of the year is their more demand for attractive dishes, than during the heat of midsummer, when it is necessary that food be served in the most inviting manner possible. With the mercury ranging among the nineties, or over-leaping a hundred in the glaring sunshine, the busy man of the day turns with disgust from the carbonaceous viands of the cooler months, and partakes with delight of tempting salads, cooling ices, refreshing beverages, and the delicious fruits of the season. Something substantial there must be for the first and second meals of the day, and a simple decoration of green lends a cooling effect which will often tempt the flagging appetite, when otherwise the food would remain untouched. Sprigs of parsley (especially the fern-leaved variety), either fresh or fried, form a beautiful garnish. The simplest salad may be rendered doubly inviting by the addition of a tasteful border. Nasturtium blossoms are especially beautiful for this purpose, converting even a plain lettuce salad into a beautiful dish, while the nasturtium seeds will form a delightful addition to the stuffing for your mangoes of tender musk-melon later in the season. Pickled eggs are delicious if served fresh and cool, and thin slices of the white, cut in rings, and arranged alternately with slices of young boiled beets or thinly sliced lemons, form a very effective garnish for cold meats, fish, or veal cutlets. Melons and other fruits are delicious even for breakfast, if thoroughly chilled, and especially attractive if served on a bed of cracked ice.

Oranges and bananas sliced together, or oranges and pineapple, sweetened with powdered sugar, and with or without the addition of a grated cocoanut, are delightful dishes, and produce a fine effect if served in a glass dish placed within one of a larger size, and the intervening space filled with cracked ice.

Moulded dishes, like blanc mange are pretty when placed on an inverted plate within a dish of larger size, and surrounded

by ice in the same way. Frozen fruits are delicious.

Fruit ices are always acceptable, and are excellent substitutes for ice creams for those who find sweet milk or cream difficult or expensive to obtain. They are frozen in precisely the same way, and no failure will attend the process, if the directions given in our December number be implicitly followed. In the absence of a regular freezer, an excellent substitute is found in a two-quart or a gallon tin pail of a shape that will allow its being placed within a large wooden pail, and leaving space for the packing of ice and salt. Care must be taken that the packing does not reach the cover of the tin pail. By keeping up a whirling motion of the inner pail, and scraping the contents from its sides with a stout spoon, just as good a product may be obtained as one need wish, at the expense of a little more time and labor. Summer pears form a delicious dessert when frozen, and even apples are delicious. Indeed, cold desserts should form the rule, care being taken to do all possible work, attending their preparation, in the early part of the day.

Some Choice Summer Dishes.

CHICKEN CURRY. — This is a delicious dish and is especially wholesome during the heated season. Fry one onion and a single clove of garlic in four tablespoonfuls of butter until a light brown. Have ready two spring chickens which have been cut into small pieces two or three inches square, parboiled for fifteen or twenty minutes, drained and floured. Remove the onion from the butter, lay in the chicken and fry to a delicate brown. Strain the liquor (in which the chickens were boiled) over them; add the juice of one lemon, a sour apple pared and quartered, a large teaspoonful of curry powder, salt sufficient, and one tablespoonful of flour rubbed into a tablespoonful of butter. Stew gently for one hour. Veal is excellent served this way, and very wholesome. Cold meats

are rendered delightful when warmed over, with the addition of a little curry powder. A trifle adds much to the flavor of soups, for those who have acquired a taste for it. A bottle of curry costing but twenty-five cents will last a long time.

NASTURTIUM SALAD.—Put nice tender lettuce leaves in your salad bowl and toss up in a dressing of salt, pepper, vinegar, and best salad oil (or melted butter if you prefer it). Put here and there a fresh nasturtium blossom as a garnish, and you will have a lovely dish. Some like the young tender leaves of the nasturtium vine mixed with the lettuce, but this is a matter of taste.

POTATO SALAD.—To one quart of cold potato, sliced very thin, add one small onion chopped fine, or one teaspoonful of onion juice. Some like a tart apple pared and chopped fine in addition to the above, but this is not essential. Set in a cold place till serving time. For the dressing, beat two eggs, add two tablespoonfuls of melted butter, four tablespoonfuls of weak vinegar, and place in a stew pan, which set in a kettle of boiling water. Stir constantly until it becomes of the consistency of thick, sweet cream; remove from the fire, and add one teaspoonful of salt, one of made mustard, and a pinch of pepper. Set in a cold place till needed, when it should be poured over the potatoes, stirring it in gently with a fork to avoid breaking them.

BLUEBERRY PUDDING.—To three cups of flour—rounded measure—add half a teaspoonful of salt, and two teaspoonfuls of baking powder. Rub through a sieve, and add two cups of sweet milk, one egg, well beaten, and a pint and a half (three cups) of blueberries. Pour the mixture into a buttered tin basin or mould; set this in a steamer, over a kettle of boiling water, and steam steadily for two hours. Serve with hard sauce, or any rich hot sauce. Do not uncover the steamer for at least an hour, and do not allow the water to stop boiling.

BLACKBERRY PUDDING, OR ROLY-POLY.—Three cups of flour sifted with two teaspoonfuls of Royal Baking Powder, add one teaspoonful of sugar, half a teaspoonful of salt, two tablespoonfuls of butter, and a scant cup of milk. Mix, and roll the dough down to nearly one-half inch in thickness. Spread three pints of berries over the dough, leaving

a margin of dough about an inch in width on three sides. Begin at the other side and roll up the dough. Pinch the ends of the roll to prevent the juice from escaping; lay it in a buttered oblong pan, and steam over a kettle of boiling water for two hours. Eat with pudding sauce, or sugar and cream. Almost any kind of fruit may be used for this pudding. Sliced peaches are very nice.

CHOCOLATE BLANC MANGE.—Grate enough chocolate for half a teacupful, add a teacupful of water, and half a teacupful of sugar. Let it simmer until the chocolate is all dissolved; Moisten three tablespoonfuls of corn starch (rounded measure), with a little cold water, stir into it two teacupfuls of sweet milk, and add it to the chocolate mixture, stirring constantly. Let simmer five minutes from the time it begins to boil. Pour into moulds that have been dipped into cold water, and set away on ice to form and cool, or in some cool place. The mixture should be boiled in a bright tin vessel, set in a kettle of boiling water. This is a cheap and delicious dessert, especially if served with whipped cream.

APPLE ICE.—Grate nice mellow apples, make them quite sweet, and place in the freezer for two hours. They are fine for dessert or tea. Pears, peaches, pineapples, oranges and quinces are fine served in this way. The fruit must not remain in the freezer longer than two hours, and the beater is not used. Watermelon, with just a trifle of sugar, freezes sufficiently in one hour, and cantaloupe with or without sugar in one and a half hours.

LEMON ICE.—To one quart of good lemonade, add the whites of four eggs beaten to a stiff froth. Freeze same as ice cream. Orange ice is prepared in the same way.

RASPBERRY ICE.—Take two quarts of fresh juicy blackcaps, mash them fine, and strain to extract the juice. It should make three cups of juice. To this add three cups of water which have been boiled with two cups of sugar for twenty minutes. Add last the juice of two lemons. Freeze.

PINEAPPLE ICE.—This is one of the most delicious water ices made. Select a large sugar-loaf pineapple—one that is well-ripened and juicy. Pare, cut out the eyes and heart. Chop fine, and add two cups of sugar and one of cold water. Pour a cupful of

boiling water in a tablespoonful of gelatine, which has been soaking for two hours in three tablespoonfuls of cold water. Stir till dissolved and add this to the pineapple. Press through a hair sieve to extract all the pineapple juice, and freeze.

Timely Suggestions.

BLACKBERRY CORDIAL.—This is valuable in the summer complaints of children, and is very simply made. Simmer blackberries till they break. Strain, pressing well to extract the juice. To each pint of juice add one pound of loaf sugar, one-half ounce of cinnamon, one-fourth ounce of mace, and one-fourth ounce of cloves; boil fifteen minutes. Bottle and cork well, and keep in a cool place.

CLEARING COFFEE WITHOUT EGGS.—Where a filter is not at hand, boil the coffee in a little bag made of cheese cloth. It will produce

coffee clear as amber. Empty, rinse and scald the bag each time it is used.

TARNISHED SPOONS.—Egg spoons become tarnished by the sulphur in the egg combining with the silver. This tarnish may be removed by rubbing with fine wet salt of ammonia.

TO MAKE FLAT IRONS SMOOTH.—Rub them with beeswax tied up in a piece of cloth, and finish by rubbing them briskly on salt scattered on brown paper. To remove starch from them, scrape with a knife and rub rapidly upon a sprinkling of salt.

PRESERVING BROOMS.—If brooms are dipped once a week in boiling suds, they become tough, will not cut the carpet, last much longer, and sweep like a new broom.

TO PREVENT pie-crust from becoming sodden, paint lower crust with beaten white of egg.

FUCHSIAS.

ONE of our favorite plants, especially for house culture, is the fuchsia (lady's ear drop). They may be raised either from cuttings or seed. If seeds are used, plant in shallow pots, and when of a convenient size, transplant to the desired location.

If plants are to be raised from slips, root them in a box of sand, or in a bottle of water set in a sunny window. When well rooted, plant them in a pot or box, with a bottom layer of rich stable soil, well decayed, leaf mould on top of that, and a little sand on top. Water them well and place in a shady place for a day or two. After they begin to grow, give them a stimulant once a week (a little ammonia water), plenty of water, and a moderate amount of sunshine.

Fuchsias may be trained to climb, or grow in a close, compact form. In California they grow to the roofs of houses.

To shape a plant, begin when it is from eight to ten inches high, to pinch the top, and two branches will start. After a while pinch these too, until the plants suit you. In that way one gets more blooming branches. Of course, all fuchsias do not require this treatment, as they grow bushy from the first. One

need never lose a plant, if this treatment is followed carefully. The tops pinched off may be rooted, and so gain other plants. Florists follow this method in shaping plants.

The Champion of the World is a beautiful fuchsia, with scarlet and sepals, violet corolla. Golden Fleece is another, the foliage being of a golden yellow, a very good bloomer. The Princess of Wales is also a very free bloomer, flowers a double white. The Storm King, sent out by C. E. Allen, Brattleboro, Vt., is a magnificent variety of this plant. The flowers are of an immense size, of a delicate pink, bursting into a snowy white.

In watering fuchsias, as well as almost all other plants, the following will always hold good: If on taking earth from the pot it crumbles like dust, it will be evident that they require watering. A sure sign is to knock on the side of the pot near the middle, with the knuckle; if it gives forth a hollow ring, the plant needs water; if there is a dull sound, there is still enough moisture to sustain the plant. Plants must not be wet more than once or twice a day. On the other hand, the earth must not dry out entirely, for that is also injurious.

HOUSEHOLD DECORATION.

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CONDUCTED BY LIDA AND M. J. CLARKSON.

INEXPENSIVE CONTRIVANCES FOR HOME FURNISHINGS.—DECORATIVE HINTS, ETC.

THERE are few of our readers, doubtless, who do not at times tire of their regular routine of work, and whose fingers do not tingle with a desire to get at some home-made knick-knacks which do not demand too elaborate work, nor too great an expenditure of time or money. To such our columns now offer many tempting possibilities, as we are constantly encouraged to believe by our host of correspondents, nor do we imagine that idleness or *ennui* will find any place in our busy household. Suggestions for work and decoration are forthcoming each month, and hereafter we propose to answer some of our inquirers more at length through this department, where queries are of interest to the general reader.

"Ruthie" wants to know now she can make a plain old-fashioned room look cosy and modern with her own hands, and at not too great an outlay. First of all, she has an old mirror, a good plate glass, but the frame is shabby, and the veneering chipped off in places. This, she wishes to hang horizontally over her mantel, but it is hardly long enough to look well, and besides there is the frame. Now all this is easily remedied, as the frame can be covered with a pretty lincrusta border, setting in at each corner a square medallion of the same, the whole to be ebonized and picked out in gilt. The mirror is now a handsome ornament, and can be placed over the mantel, but not in the middle; hang instead so that the space will all come at one side. Up this vacant place next arrange a set of pretty wall brackets. These can be made at home, or if "Ruthie" can afford it, she will do well to purchase a set of Japanese shelves or brackets, in ebony and gilt, or gold lacquer. Filled with pretty ornaments, they will make a most attractive addition to the mantel. Now at the other side over the glass drape a pretty Madras or India silk scarf. This, if wide enough, can be suspended from

a slender brass rod above the mirror if preferred, looping back at the side opposite the brackets. The mantel should be draped with a harmonizing color. A pair of satin, or plush covered bellows makes a pretty ornament to hang at the side of mantel. This can be painted or embroidered, and finished with a full rich bow of ribbon. A palm-leaf fan, handle uppermost, covered with satin, and having a bag sewn on to hold a dust brush or broom, makes a pretty companion to the bellows. The bag may be of figured India silk, lined with cambric or silesia, sewn on full to the edge of the fan, and left open at the top just below the handle. An elastic is



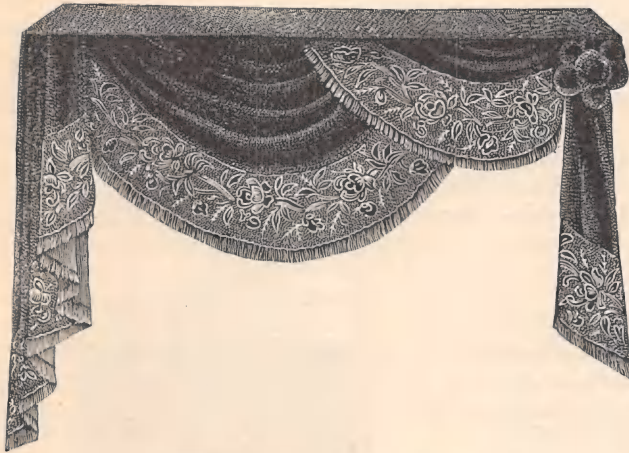
SUGGESTION FOR A SCREEN.

run in with a frill or ruche to hide it. Look up some pretty receptacles for growing ferns or foliage plants; old jars, little oyster

kegs, even small butter firkins and pails have been converted into pretty articles for use as well as ornament.

Paint a color that will harmonize with the furnishings of the room, and as "Ruthie" is handy with the brush, she can decorate with bright designs, such as poppies, yellow daisies and golden rod, wild asters and carrot, sweet briar or single Scotch roses. These will help to fill odd corners and bare places.

Another pretty fancy is to fit a handsome wall-pocket, with a tin box to hold an ivy, which will grow in dark corners, and can be trained over pictures and door mouldings with very pretty effect. We once had one with several branches, trained around three



DRAPÉ FOR MANTEL OR BRACKET SHELF.

three sides of a room, making a charming wall decoration.

We suggest this to "Ruthie," especially as her wall paper is a dull and undesirable pattern, and she cannot renew it at present. If she does not mind driving tacks in the wall, she can train it very artistically, using the double matting tacks, being careful to give the branches growing room.

An ordinary pine easel can be transformed into a handsome holder for a picture or a large portfolio, by enamel, bronze, or lin-crusta. Sometimes the common easels are covered neatly with plush, making very handsome pieces of furniture at a trifling cost, as the amount of material required is small, and an easel when neatly covered in this way, is rich enough to grace any room.

Smaller easels are made of rough sticks, rustic fashion, then gilded or bronzed.

A screen always contributes much towards the attractiveness of a room, besides breaking the monotony of the wall paper or set furniture. Suitable suggestions have been given in our columns of late, and we show another design for an inexpensive one here, which is simply mounted with curtain holland, and decorated with a moonlight scene, either in monochrome, or subdued gray tints. For this procure the gray-green holland, which gives a tone of itself for the ground or local tint. The frame in this instance is a gilded bamboo, but a less expensive one can be made at home by clever hands. The moonlight scene can be painted from directions given in February number of *Brush Studies*.

We give also a suggestion for a pretty mantel drape, where the plain straight valance is not desired. The material is plush, with a band of a contrasting shade, painted or embroidered, as shown in illustration, and edged with a narrow silk twist fringe. A rosette of the plush is added at one side, while the other is draped in box and side pleats. The arrangement is simple, and unlike the stiffness of the more formal Vandyked lambrequin. The top of mantel

and border stripe may be of the same shade of plush, while the drape itself is another color, or a darker shade of the same color.

Decorative Hints.

TERRA cotta panels are very pretty framed in plush, using a rich terra cotta shade, deeper than the panels. The frames for these panels can be made of wood, about four inches deep, and the panels put in at the back to give the necessary depth or sunken look. The whole is suspended to the wall either by hooks, or by a bow of broad, soft ribbon of a harmonizing color. These panels are also handsome hung over a mantel, or at the sides over flat projections. Any carpenter, or person familiar with the use of tools, can frame the panels.

It is a very pretty fancy to cover the ordinary pottery flower jars with moss, secured with a string tied tightly around the flower pot in several places. The moss will last a long time and gives a window a very pretty, bright appearance. One of our readers sent us recently some specimens of moss which would be very beautiful for this purpose, and much better than the imitation article sold at the florists.

TAMBOURINES are mostly painted in oils as the easiest method, but, if plenty of body color is used, there is no reason why water-colors are not suitable to the parchment. It is not absolutely necessary to decorate the woodwork, but it is an improvement to paint

appears to be lowered in price, for the time, to add to its universal popularity and ready sale. Certainly the aprons of it are dainty and pretty; the sashes for both small and grown-up girls, dressy and becoming; the draperies for pianos and valances, tablecloths, cushions, cosies, and, lastly, the whole costumes of it, are both artistic and graceful, so that pongee silk is not to be looked upon slightly, though it may not please the taste of those who prefer richer materials, after the style of "silks that stand of themselves." [This silk can be had of J. F. INGALLS' Supply Department, of this Magazine.]



SACHET FOR GLOVES AND HANDKERCHIEFS.

round with a wreath of flowers or distinct bouquets, with birds or butterflies. The tambourines are used to hold letters ready for post, or any cards or notes; they are hung against the wall for ornamentation. Now the latest thing is to fill them in with a silk bag and use them for a work bag; cords, tassels and ribbons are tied to the surrounding holes to make them prettier. Occasionally a network of ribbons is made to meet together in the center.

FRENCH FANCIES.—One of the materials of the day appears to be pongee silk. Everybody almost seems to be buying it for purposes of all kinds, decorative and personal, and pongee silk, though up in the world,

A SOMEWHAT novel way to trim a table scarf is to put three-cornered pieces of silk or satin on each end. Have these pieces half a yard deep at the longest side, in the corner embroider a spray of flowers; where the satin or silk ends joins the center part of the scarf, put a row of fancy stitches. A dark crimson felt scarf with one end light blue, the other crimson shaded to brown, is very handsome.

BE sure and read the page that gives the Special Wholesale Price List of Fancy Work Materials.

Sachet for Gloves and Handkerchiefs.

A VERY pretty novelty in the shape of a sachet for gloves and handkerchiefs, appeared lately in the *London Queen*, which we think will please lovers of dainty fancy work. It is thus described:

The outer covering is of rose-colored satin, on which an appropriate ornament has been painted. Blue satin forms the lining, which is quilted over a thin layer of scented cotton wool. The pocket for the gloves is made of cream satin, with a strap for the glove stretcher on top. The same satin is used for the handkerchief pocket, on which a monogram has been embroidered. Front and back of sachet, thus prepared, are joined and edged with a red silk cord.

HELPFUL HINTS.

ANNIE HELEN QUILL.

ALL ladies who have their dressmaking done at home, need a skirt form, and those who cannot afford "the Hall," will find my idea a help to them. Materials needed for the skirt form are, four small iron casters, one piece of plank, eight by ten inches and three inches thick. The four casters are fastened to the four corners of this piece of plank; one piece of joist four feet long and two inches square. This standard is glued into a square hole which is cut in the block; then three circular pieces of board: the first is twenty-four inches around the edge, the next is forty-eight inches, and the next is sixty inches. In the centers of each of these boards a square hole, two by two inches has been cut, and then the largest one of the boards is put over the standard and fastened about fourteen inches from the floor. Fourteen inches farther up, the next largest is fastened, and then the other space of fourteen inches and the last circular piece is fastened. Now cherry stain and varnish should be used

and dried. The standard or center post rises about eight inches above the smallest circular piece; a lot of wires are fastened to a wire ring which slips over the post when the form is wanted for use. These wires are fastened to or around tacks driven in the under side of the bottom circular pieces, about six inches apart, and very near the edge. The wires keep the dress skirt from sinking in between the circular pieces, and also from disturbing the articles on these circular shelves.

I use mine as a work stand, and it is very pretty and handy. The top circular, being small, is devoted to ornaments. The center post makes a rest for a photograph or card, and will hold a number of small articles; the next holds my work basket, work, spool box, pin cushion; the center post has a hook of brass fastened in each of the four sides, one is for shears, another is for the button bag, another for a twine bag and on the last hangs a fancy needle book. The bottom circular shelf holds my books and papers.

SUGGESTIONS FROM EXCHANGES.

To Make Silk Rag Curtains.

Cut the silk into strips about half an inch wide (a little more or less makes no difference), either straight or on the bias. Sew the pieces together strongly and roll into balls, keeping each color and shade by itself. Pieces of narrow ribbon, old cravats and sashes, old waists of dresses — in fact, every scrap of silk can be made of use whether soiled or fresh. After making a number of balls, send them to a rag-carpet weaver, who will weave them for about twenty-five cents a yard. It will take one and a half pounds of silk to make a yard of material three-quarters of a yard wide, which is the width of almost all looms. If the balls of silk are given to the weaver with directions how to place the colors, and the width the stripes are desired, the stuff when finished, will have

a very handsome effect, and is very heavy and suitable for portières, curtains, rugs, or table-cloths.

Mantel Scarf.

ONE that is pretty enough for a cottage parlor, is made of a straight length of écru linen with threads drawn out vertically and horizontally, forming squares which are covered with a star or daisy worked in colored silk. Very narrow ribbon is run in and out of the thin stripes made by drawing the threads, and at the ends of the scarf slender tassels of silk are sewed in with the fringe made by knotting the raveled linen threads. Ladies who are adepts in the beautiful drawn work now so fashionable, leave out the interlaced ribbons and fill the spaces with work, making them resemble strips of lace.

Decorative Embroidery & Painting.

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CONDUCTED BY LIDA AND M. J. CLARKSON.

SATIN STITCH.—EMBROIDERY ON LACE OR NET.—LACE TINTING.

OF late a novelty has appeared in the line of decorative embroidery, which consists of the working up of lace in colored silks. There are simple and elaborate ways of doing this, and as we have several times alluded to the work in these columns, and queries have been received relative to it, we think best to describe it here more fully than could be done in the Query Department.

But in order to do this it is necessary that another stitch should be well understood—this is satin stitch, familiar doubtless to the majority of readers, as it is almost as old as embroidery itself. The embroidery proper of the Japanese, of which since the Centennial Exposition, we see considerable, is invariably executed in satin stitch; that is exactly the same amount of silk is placed on the back as on the front of the work.

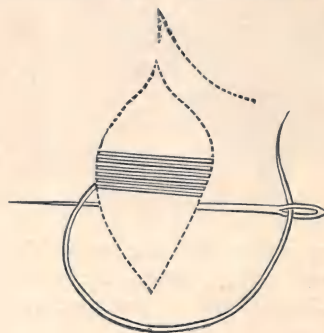
The Turkish embroideries present this same peculiarity, for although not always the same on both sides, they are equally decorative back or front. Those who have observed the Japanese at work, tell us that their skill is something quite astonishing, long practice having given them a delicacy of touch which makes one almost imagine that their very fingers see as well as feel, so marvellous is the accuracy with which they bring up the needle exactly in the right spot.

We think, however, that many in our household of readers, have fingers capable of the same deftness and skill, if they would but cultivate the patience and care of these oriental workers. A Japanese embroiderer will pick out his work as carefully and ungrudgingly when he makes a mistake in stitch or coloring, as he would put it in, and he appears to be very slow at it, but call on him again in an hour's time and he will have accomplished much more than the average English embroiderer, and his work, too, will be much more beautifully done.

A lady in New York city is the possessor of an antique piece of drapery covered en-

tirely with landscapes and figures, worked throughout in satin stitch, the same on both sides, according to the method of these unrivalled embroiderers.

After the freedom of stem and Kensington stitch, satin stitch seems extremely stiff and conventional to the modern worker, but in some embroideries it is quite indispensable, especially that of the embroidered lace work shown in our illustration. Our illustration will show the manner of working a simple flower petal, the thread being passed evenly from one side of the outline to the other, as shown, so that the same amount of thread is left on the under, as on the upper side of the



SATIN STITCH.

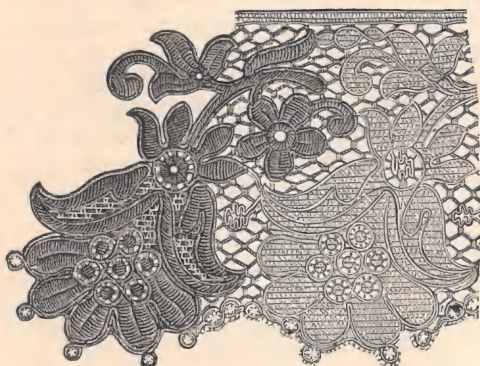
fabric. The stitches being taken thus closely and with such precise regularity, imparts the smooth *satin* appearance which gives to the stitch its name.

Our illustration of bobbinet lace embroidered, will show how charmingly this stitch can be adapted to decorative purposes. The lace in this instance is worked out almost entirely in satin stitch, with purse silk, or divided filoselle.

The coloring for this pattern may be carried out as follows: The large flower, with the four outer petals, is worked alternately in peacock blue and pink, with gold colored calyx; the outer petals are bronze, with tendrils and leaves, shaded with moss green.

The small flowers are the same colors, with gold calyx. The contours of the single lace forms are marked out by a plain gold thread couched down with a cross stitch of yellow silk, while a second thread is also carried around, forming the twists or purls seen at the point of each petal. Couching in its simple outline form, sometimes called "laid embroidery," is so simple as shown here, as to require no further explanation.

This is the easiest style of couching, the gold thread being simply laid down, and caught at regular intervals, by stitches crossing the couching thread at right angles. Japanese gold thread is much used for these purposes, as it is thought not to tarnish, as do other kind of gold threads.



EMBROIDERED LACE.

In connection with the embroidered lace work, we may mention the embroidered cambric, which may be enriched in the same way.

Those ladies who happen to have embroidered cambric skirts or flounces laid by from last season, will be glad to hear of a novel way of enriching the embroidery by needlework, which will quite rejuvenate a dress that would otherwise have somewhat of an antiquated appearance. The design of flowers, stars, or what not, is surrounded with a line of stitches, worked either in colored cotton or washing silk, resembling the stitches made in darning, but taking up as little as possible of the material; in fact, only just as much as is sufficient to hold the thread. If the design be a large one, the stitches may be about half an inch long, but for smaller patterns less than this, or they will hang loosely in loops.

All the design is traced out in this way, and French knots are added in various places to break up the flatness of the stitches. For instance, if any part of the design consist of one isolated French knot in the center of a flower or star, a little ring of other and colored knots is placed round it, thus making the general effect more decided. Stems are followed on both sides with a line of run stitches, veins of leaves are put in with the colored cotton, and tendrils and flourishes may be added according to taste. When finished, the design will be found to be greatly accentuated, and if done with red ingrain cotton on a white ground, a pretty flush of color will be spread over the cambric with a very good result.

A more elaborate way of adding to the embroidery of these flounces is to work the whole of the pattern over with button-hole stitches and colored cotton, putting them at a little distance apart, so that the original work will show through. It would be more satisfactory still, if trouble and time are of no object, to work over the whole with satin stitch, covering up the white stitches entirely. The embroidery then is much more raised. Again, only a part may be reworked, say only the more prominent parts of the design. The latter method is to be recommended, more especially when the original embroidery is white on a colored ground. When finished, the ground is of the same color, of course, and the design is worked thickly with white, and a darker shade of the foundation color.

A variety of colors may be used on the same piece of work if preferred, and this will give it a very oriental appearance. Needless to say, if worked on a washing material, they must be ingrain, and no one tint in this case must predominate over another. For slight mourning, black stitches look well on white, while for *tussore* silk, the work should be carried out with crewel washing silks, either in red, blue, or brown.

This embroidery looks very well if mixed in with white satin stitch for initials in the corner of pocket handkerchiefs; it wears and washes well, and greatly adds to the handsome appearance of the article. One more great advantage it has: that of being very quickly worked, and making a good show in an exceedingly short space of time.

OUR brush workers will find a novelty in a branch of work closely allied to that described as embroidered lace. This is the "Lace Tinting" given in *Household Decoration*, page.37. Many of our readers will doubtless recall the process. A subscriber who followed out the directions as there given, writes that she has been successful in doing some very pretty work of this kind. Our readers will oblige us greatly by reporting their success in any branch of work described in the Magazine, which will be an encouragement and incentive to both editors and readers.

Chair Covers.

SOME of the prettiest and newest I have seen have had neutral tones of satin or satin sheeting for the foundation, with figures in appliqué upon it, generally of the classic type, in two or three tones, with a few stitches in silk embroidery to carry out the idea. Grotesque figures appear in much of this new appliqué, and owls, Japanese figures, and weird human faces. Also fruit, such as cherries and leaves. Dark blue velvet powdered with an appliqué of oranges, and orange flowers embroidered in silks, and pomegranates on dark green velvet. A revival of the old French appliqué is turned to the same account, but generally only as a center strip, mostly of red satin, with a conventional pattern of arabesque nature, bordered with gold cord, the interstices filled in with an interplaited stitch, a grotesque white face peeping in here and there. White flies embroidered on red velvet, and all kinds of oriental cotton or woolen fabrics of cashmerine designs, outlined with a chain stitch of fine gold thread. Oatmeal cretonne, with the sprigs so treated, is also very effective.

How to Make Home Attractive.

THE moral influence of artistic interior decoration may be recognized by the fact that the owners of a pretty house are likely to be more estimable characters than others less happily situated, for the possession of a beautiful home is likely to encourage the virtue of domesticity, and must tend to lead its occupants to seek their happiness by their own hearths and not beyond them. — *Ex.*

Fancy Stitches for Scarfs, Valances, Etc.

IN fancy stitches the two here reproduced from *The Young Ladies' Journal* (English), will doubtless be acceptable to readers. For joining plush bands to felt, satin or other fabrics, they will be found especially desirable, as such joining is very difficult to do neatly in blind stitch, and unless skillfully managed looks bungling and unsightly. The manner of working is thus described:

"No. 1 is worked entirely with Berlin wool of two colors. A row of chain stitch



No. 1.



No 2.

is worked in the center with the darkest shade, then loop stitches under the chain of a lighter color.

"No. 2 is worked with Berlin wool of two colors and one color of coarse silk. These are worked in long stitches to form a large cross stitch (*see design*), then the center is crossed by single stitches of the silk."

For working over plush or any rich fabric, we would advise the use of flosses and coarse silks in place of the wool. Eider down wool in combination with silks is very pretty for toilet scarfs or less costly fabrics.

To Cleanse Refrigerators.

SCALD with hot suds; rinse with vinegar and water first, afterward with soda in clear cold water, and wipe thoroughly dry.

FANCY BOXES—LARGE AND SMALL (Continued).

RUTH HUBBARD.

WITH good material and some ingenuity there is no end to the pretty boxes that can be made. All good workmen require good tools and material. If these requisites are lacking, the pleasure of working is gone, and that would be too bad, for when a person is making a thing of beauty, one likes to see it grow beautiful as it progresses.

A charming handkerchief box is made of olive and pink, though other contrasting colors are quite as pretty. Blue and cream, mahogany with salmon pink, or apple green, are all good combinations. Of course the bureau accessories have to be consulted and something in harmony with the prevailing color of the room is always appropriate. The size of our box is six by eight inches, and two inches deep. The pieces are covered separately, and the manner of working just the same as the box described in previous article. Only for a handkerchief receptacle it is well to have the inner portion of the box nicely rounded, and one can be very sure that the dainty linen will be well perfumed after it has had a sweet repose within its well sacheted walls. The cover is rounded quite high, and if wished, it can be easily converted into a pin-cushion. Jewel boxes are often made this way. Ten long scalloped points are slightly full on the edge of box over which the cover closes. These points are of plush, lined with satin, and pendant little pink tinsel balls hang at the lower parts and where they join at the edge of box. Right here are fastened pink silk tassels as long as the depth of the box. These are partly concealed by the plush points. This style of border is very pretty for the large pin-cushion. The cover is outlined with gold cord twined with pink ribosene. This material is very nice for this purpose. And now we are ready for the brush, *i. e.*, if the embroidery needle has not already done the decorative work. The cover would look well with two triangular pieces of plush and satin put diagonally across it, and then there would be no need of either brush or needle. However, our box happens to have a spray of old-fashioned grass pinks for its bit of suggestive

sweetness. These are pretty and easily painted, though daisies are just as easy, and have the good quality of being satisfied to decorate anything and any color. Buttercups and wild grasses, as well as forget-me-nots are sweet little decorators.

An elongated box made similar, would serve for the companion glove box. Twin jewel boxes for holding bracelets in one and pins in the other, could be made square and placed diagonally together, with a bright bow where they join, and from which the covers lift, being fastened to the box only at that corner. These, of course, are well padded on the inside, and are better for jewelry when lined with chamois, which is used extensively just now for all decorative work. The top of cover is pretty made of this material, the edge hanging over in odd shaped points and squares, the whole either prettily painted or embroidered. This would be the easiest way to make these little cases. If plush is used, then the cover can be simply bordered with cord; or if a more elaborate trimming is liked, either a full ruching of silk or a fall of lace are appropriate.

A dainty, sweetly perfumed box for holding visiting cards, is very pleasant to have. Then when the lady of the house is in a great hurry, which she generally is when about to make her social calls, she will not cause a small cyclone to go through her *lingerie* and ribbons in a vain search for those dreadful cards; but will always have them ready to slip into her card case, "A place for everything," especially a sweet one, is more likely to have "everything in its place," than some corner, or old dilapidated box.

There are numerous boxes for bon-bons, stationery, etc., now made of grass, reed and willow. To say the least, these are pretty, and have one merit, in that they are easily trimmed; some needing only a gorgeous bow to render them elegant and attractive.

Other boxes, for shoes and scraps, made of wooden boxes, such as soap and cracker boxes, can be so wonderfully converted by using cretonne, sateen, raw silk with fringe, etc., that they will forget their former duties,

and rejoice in holding *Harper's* or perhaps INGALLS' HOME MAGAZINE, and condescend to take care of our shoes, or may be, hold baby's playthings. These make pretty window seats, and with the cover hinged, baby can open and make one dive, and rummage to her heart's content. For keeping one's periodicals in order, nothing can be better.

If closet room is scarce, a square box to serve as an ottoman, can hold the weekly mending and patches, stockings, etc., doing duty for that dreadful old terror—a patch bag. A window seat box can be covered on the side with Brussels carpet, and have a small sized Smyrna rug tacked on the top, looking quite like a Turkish divan on a small scale. Linerusta is extensively used now in decoration, and when properly gilded and painted, is very handsome.

A long box for holding potted plants, when covered with this material, makes quite an addition to a bright sunny window. For the kitchen, there is the good old wood box, with its bright wall paper, and a box similarly covered, will not be amiss for holding dust-ers, brushes, etc.

One good woman we know, has a great faculty for converting her husband's cigar boxes (which he kindly bestows upon her when they are empty) into all sorts of pretty boxes, by covering them with embossed paper that comes in sheets, and which is really very pretty; but my advice is let cigar boxes alone, for no matter how much washing they get, that tobacco odor will somehow cling to them, and that is a perfume we poor benighted women do not, as a rule, like to have our dainty handkerchiefs and laces scented with; though we sometimes do have to inhale a little of the smoke. However, cigar boxes are very nice for holding the silver cleaning appliances, and tacks and hardware do not mind the smell at all, and even garden seeds will stay in there cosily.

The old-fashioned wooden chests, that our mothers and grandmothers all rejoiced in, when upholstered with springs and sateen, make comfortable seats, and their capacity is wonderful. What memories the dear old chests awaken; with what childish curiosity we handled the keepsakes and olden garments of a long bygone day, that they contained.

Table-Scarfs and Washstand-Splashers.

TABLE-SCARFS and bureau-scarfs are still popular forms of covering. A very effective table-scarf is composed of maroon felt cloth finished at either end with a deep fringe of felt, cut in very narrow strips. A bureau-scarf of cream momie has for ornamentation at either end two bands of dull blue plush bordering a twelve-inch insertion of loose meshed linen, which is embroidered in golden olives, partly filled in lotus blossoms, with buds and foliage in the same colors on a ground darned in with pale blue. The ravelled momie below the plush forms a fringe with a deep-knotted heading; bunches of blue and olive silk tied in with the ravellings brighten the fringe. A word as to the splashers; much handsomer than the Japanese splashers with their mechanically painted flowers, are the pretty splashers made of a breadth of Canton matting suspended by small gilt rings from a brass rod banner-wise, and, if desired, painted artistically with branches of wild roses.

If you have any old cane-bottomed chairs which want re-caning, you may make the seats useful with thick colored wool twine. Cut away the old cane first, and thread a long stout darning needle with the twine. Knot the ends, loop it through the holes backwards and forwards, crossways from side to side, right and left, and, every hole being filled, work them back again, weaving as you would for cloth, so you must be very careful not to draw the threads very tight the first time over, or it is more difficult to weave. Finally, press the pair of threads together.

If you care to have everlasting flowers for Christmas decorations, plant the seeds now. The *helichrysums* are the best. When the flowers open, they should be cut with a long stem, and hung head downwards in an airy place, and then put away free from dust in a dry place.

WHEN answering advertisements, please mention INGALLS' HOME MAGAZINE.

Crocheted Patterns.

CONDUCTED BY JOSIE K. PURDY.

NEW DESIGNS.

Baby's Crocheted Boot.

MATERIALS.—One ounce of white Saxony, one ounce of blue, and a steel or bone Saxony needle; or one spool of Briggs' or Corticelli knitting silk (white), and one spool of blue. Either of these will make two pairs of boots, by reversing the colors.



Make a chain of sixty-three stitches and join round.

1st Row.—(*) Three single stitches in first three stitches, three single stitches in next stitch, three single stitches in next three stitches, miss two stitches, and repeat from (*) to end of round.

The next fourteen rows are made like the first row, but be careful to work the three single stitches in the middle stitch of the three single stitches worked in one stitch in last row.

16th Row.—(*) Miss the two stitches in center of scallops, and work seven single stitches in next seven stitches. Repeat from (*) all around.

17th Row.—Miss two stitches, and work five single stitches in next five stitches.

18th and 19th Rows.—Single stitch all around.

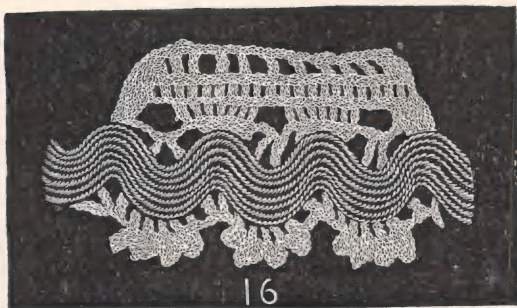
Now to commence the foot: Work the first fourteen stitches back and forth twelve times in single stitch. Then four more rows in which one stitch is missed in the end of each row; break wool. This forms the instep. Tie on the blue, one row of single stitch around the leg and instep, join on white and work six rows of single stitch. In the next four rows, narrow two stitches in the heel and toe. Crochet the sole together, and finish with cord and tassels, or tiny ribbon bows. A scallop of blue may be worked on the top, if desired.

Crochet Lace.

Into a piece of waved braid, the desired length, work the following for the heading:

1st Row.—(*) Six double stitches on top of the braid, two chain, miss a portion of the braid the length of the two chain stitches, one double stitch, one double stitch opposite the last one, two chain, miss a portion of the braid. Repeat from (*) to end of row.

2d Row.—(*) One double in each of the six double of last row, and in the one chain



each side (making eight doubles), two chain. Repeat from (*).

3d Row.—One double into every stitch of last row.

4th Row.—One double into a stitch, one chain, miss one stitch. Repeat entire row.

For the scallop, (*) One double, one picot, into the top of the braid four times, one double, one chain one double, one double opposite the last one, one chain one double. Repeat from (*) entire row.

The insertion is made by following directions given for the heading of the lace, and working it on both sides of the lace.

[We are indebted to "Ruth" for the above patterns. We should be pleased to hear from her again. — ED.]

Questions, replies and communications of interest to this department, are cordially invited. Send directions with *lace samples* if possible.

JOSIE K. PURDY,

Care INGALLS' HOME MAGAZINE, Lynn, Mass.

HELPS FOR THE TOILET.

NEXT to a beautiful form, a fine complexion is the greatest physical charm a woman can possess. A woman having this cannot be positively ugly, no matter what her features may be. While we should always place mind and matter first, it is our duty to take care of the body, as it has been provided for the keeping of the soul.

A plain woman may be so unselfish and generous that her homely features may pass unnoticed. Beauty does not always win love; as Carlyle says: "Remember that the qualities of the heart, and the actions of the life, stamp the features with an ineffaceable mark, either with goodness or vileness, and cultivate those affections and habits which will write upon your countenance that which no one reading can but love and admire."

Opinions differ as to the standard of beauty, but who does not see more beauty in the stained, toil-worn hand, made so in the service of motherhood, than in the snowy, pink-nailed hand of a beauty to whom self is a god, and who would not exert herself to do a kindness, or perform an act of charity?

The first step towards a good complexion is perfect health. While the system is out of order, a fine complexion cannot be kept. Avoid greasy food, rich pies and cakes, and in their stead substitute the grain foods, fresh fruits and vegetables. Grandmothers will tell us that every spring something must be taken to purify the blood; they will then mix a dose of senna and manna, or some other horrible stuff, and prescribe a dose three times a day. Better still though (provided you are in need of medicine), is a full dose of pills, say at-night, another dose to-morrow night, one pill less the third night, and so on

until you get down to one pill, which continue for three or four nights. "H. M." in the *Ladies' Home Journal*, says the course of treatment above will result in a clear head, fresh complexion, absence of pimples and black-head, and any one afflicted with these little pests, know how annoying they are. Distilled water is of course the best, and next to this rain water, but a small quantity of ammonia (four or five drops to a quart of water), or borax will make the hardest water soft and pure. Good soap is a necessity, as with poor soap a good complexion will soon be spoiled. Wash the face with soap at least once a day, but never wet the face before going into the open air, as it hardens the skin and roughens it. Oat meal eaten frequently, also used instead of soap, is very beneficial. Put some into a bottle, and fill with boiling water, wash, or rinse the face and hands in the water that rises to the top. The use of finely ground French charcoal is also recommended for the complexion. A teaspoonful of this well mixed with honey, to be taken for three successive nights, to be followed by a simple aperient to remove it from the system. Warm water is said to be very beneficial to the skin, some claiming it will prevent wrinkles.

To remove tan and sunburn, cold cream, mutton tallow and lemon juice is used. For freckles, use lemon juice and buttermilk. For blackheads, press out as many as possible and bathe the face with gin at night, wash off in the morning; or dissolve a lump of gum benzoin in a pint of alcohol, and bathe the face with this. Generally, though, these will yield to a good dose of purifying medicine.

Easy Lessons in Drawing and Painting.

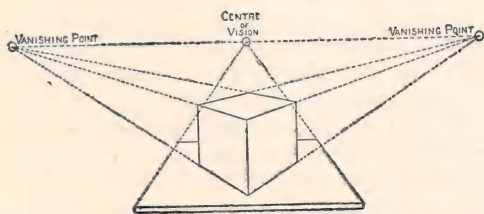
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CONDUCTED BY LIDA AND M. J. CLARKSON.

CUBE IN PERSPECTIVE.—STUDY OF HOLLYHOCKS FOR WATER COLOR.

WHERE the only lines in a drawing which have a vanishing point, run straight from you, as in our diagram of last month, it is easy enough to understand and to follow them, but where there are many lines running in various directions, and having numerous vanishing points, the subject will be more perplexing; and yet the same general rule holds good, viz: That all lines traced, as for instance on the gauze screen, described in last number, in such a way as to represent accurately the objects seen through it will be found to be parallel with the edges of the objects themselves, or else converging towards points which are directly before the eye, when looking in the way the edges of the objects run. This is easily understood, where the lines run as in our diagram, last lesson, directly to the center of vision, but as we have already observed it is more difficult when the lines run in different directions, and have what are termed "accidental" points, that is, points not located in the center of vision, but appear accidentally, as it were, on the horizon, sometimes quite out of the picture plane. It requires some little experimenting to prove that the same law already stated, holds good in such cases. But this is the fact, as you can easily prove to your satisfaction by practice and experiment.



CUBE IN PERSPECTIVE.

We have selected a simple diagram of a cube in perspective, from Trowbridge's "Principles of Perspective," to illustrate what has been said of objects presenting

oblique lines said to be in "oblique," or "three-point" perspective, which terms, however, should not trouble you, as you need have nothing to do with them, but simply to bring them under one general rule, applicable in all cases, that is, that "all the lines in a picture either have just the same direction as the corresponding lines in the object itself, or are drawn toward vanishing points which are to be found by looking in the direction which the lines of the object are known to follow." In the diagram given here the perspective is somewhat exaggerated, in order to bring the vanishing points within the necessary limits.

The pupil in drawing, is advised to take a simple cube, and placing it in different positions, follow out the lines to their vanishing points. After this a box can be substituted with a lid, which when raised and placed obliquely, will give three vanishing points to the lid alone. It is easy after trying these simple experiments to venture next to the roof of a house, buildings within view of your windows, etc. But we do not mean to enter into a further discussion of these points, only to put you in the way of studying it out for yourself, and this you can easily do, now that such really excellent manuals may be had upon these subjects.

We trust that these few hints and suggestions may lessen your difficulties as to future lessons, and that with a better knowledge of the terms used, we may advance to subjects which involve some of these fundamental points.

A few hints as to sketching from nature have been promised and may be found useful at this time. You will first determine upon the station point where you will take your view, the number of objects to be introduced, and the distance to be included.

Let us suppose the point at which you take your stand to be *A*. Your eye, say, is five feet from the ground at point *B*. Now notice

how much of the scene is visible from the station point, that is, how much can be readily seen while the eye remains stationary at B.

There are several plans for deciding the extent of the view, and for making a sort of map or diagram of it; one of the oldest being to place a frame or stretcher before you and divide off the space inside by threads drawn across at regular intervals, marking off the area exactly as you would by drawing cross sections when copying from the flat; another method is to hold the block or canvas lengthwise from the ridge of the nose touching the end with the left hand or mahl stick, then holding it in the air to turn the block or canvas with its face towards you, the center touching your left hand or the stick held out; whatever is covered by the paper or canvas may safely be included in the sketch. Next you may locate the horizon, the height of the horizontal line being generally about one third the height of the picture, but it may be drawn at various heights to suit certain conditions, and will of course be higher or lower as you move up or down, as shown in our May number.

Supposing the view chosen is a "flat" one, that is, the ground plane being quite level, or but very slightly undulating, the horizon line may then be placed at about one third above the base line of your picture plane. A correct horizon line may indeed be determined with accuracy by following out any two horizontal lines in your drawing, until they meet, this point of meeting locating the horizon correctly.

You will first draw in this line lightly, at the height decided upon, then holding your pencil on a level with your eye in a horizontal position, notice what object occupies the space just opposite your eye, or in other words the "center of vision." Sketch first that object, as it will prove a guide for the rest of the drawing. In drawing buildings, bridges, etc., an error as to perspective will be very glaring, so that you will need to follow out the rules of perspective drawing, remembering that all horizontal lines parallel to your picture plane remain so; they may appear shorter at a distance, it is true, but they remain horizontal still.

All horizontal lines at right angles to the picture plane vanish as you have seen to the center of vision, whilst all oblique lines, or

those at an angle of forty-five degrees to the picture plane vanish to the "points of distance."

The "points of distance" being two points in the horizontal line, one on each side of the center of vision, and in a direct sketch such as we describe, are at a distance from it equal to the distance from the station point, to the ground or base line, or perhaps it will be more readily comprehended if we say that the points of distance, or vanishing points of oblique lines vanish in the horizon, sometimes quite outside the picture plane, the points of distance proper, being about twice as far apart as the eye is from the picture. It will be necessary to find the vanishing points of buildings, bridges, or prominent objects in your sketch in order to obtain a true perspective, but this must be left for your own experimenting and practice, our advice is that you should not be too ambitious at the start, and thus become discouraged and disheartened in consequence. Try first some "bits" of nature rather than a picture as a whole, some outline drawings of a bold, firm character, of these different "bits." No doubt you will meet with many failures, but failures will help you oftentimes more than successes. Take for your motto the observation of a noted artist: "What looks wrong cannot be right," and set yourself to correct the "wrong."

We often wonder when we receive sketches for criticism in which the buildings are all out of line as regards perspective, fences and water on level ground ascending heavenward, figures out of proportion, and animals no better, how the perpetrators of all these atrocities could look at them for one moment and think them right when they are so absurdly and manifestly wrong.

Compare your drawing with nature or natural objects, and when you see these differences, try to correct them, or at least to find out where the trouble lies. It is for this reason that an understanding of these rules of perspective are so necessary, and it was for this reason that you were advised to trace out the lines towards the center of vision, or their vanishing points on the horizon, to show you whether you have given the proper inclination to the retiring sides of buildings or the proper direction to fences, etc., the proper height to figures and other objects; and yet

many ask what is the use of all such "rub-bish." But we trust that we have said enough to create an interest in the subject and to stimulate you to a study of it, which will be better than any rules which could be devised to further simplify matters. But one thing we would urge most emphatically, and that is where you cannot make this a study do not attempt copying from nature with the expectation of selling your drawings and paintings. You will stand a far better chance of success by copying good pictures where these rules are rightly observed, in fact to copy good drawings or paintings will familiarize you almost unconsciously with many of the laws of perspective, so that you will find them less difficult of comprehension. To try to draw or paint from nature without this elementary knowledge is like trying to read without having mastered the alphabet, or to execute a musical composition without any knowledge of the notes on the staff. Either begin at the beginning, or let some one guide you who understands that beginning perfectly. We end where we began: a good manual on perspective will doubtless, with the foregoing hints, enable you to understand all that is necessary, to draw correctly, and to avoid those errors which will either ruin or mar your work.

Water Color Painting.

THERE are many opportunities for practice which may be seized by the flower painter, afforded by the varied tints and texture of flowers, each subject having some special beauty of its own different from its neighbor, and hence each one becomes a new and interesting study. To the delicate beauty of the wild rose given in our last lesson, we would now contrast the bold stateliness of the hollyhock, one of the flowers of the month which is a profitable subject for study and analysis.

Minute blossoms, while very effective sometimes, painted in oil colors, are not proper subjects for water-color.

We do not need to study the works of the masters to be taught that *breadth* is often of greater importance even than color. We have before us a set of plates intended for water color painting, composed of such subjects as the wall flower, laburnum, buttercup, phlox, wild geranium, larkspur and other small blossoms. Not one of these subjects has the

least interest for us because so lacking in this one quality, *breadth*. We may indeed take a large double, many petaled flower, like the rose, chrysanthemum, peony, etc., and render it well because these subjects present this feature, but if we attempt to portray minute blossoms we are at a disadvantage. So our advice is, avoid such models for practice, or you will be likely to contract a cramped style, nearly, if not quite, akin to the stippling method of the old school of water color painting. When you have acquired a free and effective method of handling your brush and color, you may attempt such subjects with less danger and with greater prospect of success.

Many of you will be able to recall without doubt, the early efforts of girlhood, the meek little red rose, the bunch of forget-me-nots, the yellow jasmine and the little white-eyed violets. At a distance, one of these paintings presented to the eye the following appearance: A red spot, blue spot, yellow spot and white spot, dotted all between with the green spots of the foliage. Color instead of leading from one tone to another almost imperceptibly, with just enough contrast to balance the whole pleasantly, was bright, positive, disjointed and consequently painful to the eye trained to color harmonies.

Now the artist when introducing red, or pink, or yellow into a picture, shows you enough of the same color carried throughout the entire composition to sustain this harmony; the contrast is not in opposition, there is just enough of it to give vigor and effect. It is these direct contrasts which produce the coarse, crude effect of much of the amateur work one sees. One writer terms it "vulgar," and not without some reason. Not that *warm* color is crude or vulgar by any means, for even the most brilliant colors can be managed in such a way as to appear refined and beautiful by avoiding harsh and violent contrasts. We have selected the *Hollyhock*, because of its breadth, which will offer less difficulty as to both flowers and foliage than most subjects.

Having observed the directions in our last lesson as to outline, etc., you may wash in a background of rather cool gray, which is a harmonious one for this flower. This may be painted with Antwerp blue, lampblack, a little yellow ochre and light red, adding mad-

der lake in the deeper accents, as the background is pretty, a little lighter at the top, gradually deepening in tone at the lower part of panel. The soft, gray, middle tints of your flowers may be washed in next, using cobalt, light red, and a trifle rose madder.

Use a full brush, and if the lights become covered, they may be taken out or restored with clear water and blotting paper. Where it can be done, however, it is as well to *spare* up the lights as much as possible. Now notice where the middle tints seem to merge into the pink, and add for this color, rose madder.

We should have stated that we have selected a pink variety as our model. You will notice that the tones are varied and broken throughout the flower, which gives the silky



HOLLYHOCKS.

texture of the blossom. A deeper wash of rose madder is needed at the center, shaded with a trifle burnt sienna and black. The yellowish pistils are painted with cadmium and black, or gamboge and yellow ochre, shaded with raw umber and deepening with a little Indian yellow. The transparent veins, where prominent, may be taken out with a sharp knife when your paper is dry, and afterward washed over with a pale tint of rose madder.

There is, you will notice, a great difference in the texture of this flower, as compared with the subject of last month's lesson. The rose has a soft, waxy petal, whereas the hollyhock is distinguished by a thin, tissue-like appearance, like gauzy silk fabric.

The ability to render texture is one of the distinguishing marks of successful work. It is only by carefully observing the forms of the lights, that this surface texture can be had. You will notice that a silky texture like the hollyhock, reflects the light, whereas the soft, woolly surface of the green leaf absorbs light, so that to be successful in imitating these differences, great attention must be given to lights and shadows. The local tone of the green leaves may be washed in with cobalt and yellow ochre, adding a trifle black. Next come the darker tones, being careful to allow each wash of color to dry before applying another. Antwerp blue, cadmium or gamboge, with a little rose madder and lamp-black will give the deeper accents of color, while the high lights of the leaves which are a sunny green, will require vermilion instead of rose madder. Use a little raw umber and light red in the shading, with a trifle black.

The flower buds are quite a warm, sunny green, and will require the same palette, as also the stems, varying somewhat with blue, yellow ochre and gamboge, with black on the side of stalk in shadow.

Do not leave hard edges in drying; a touch here and there with your brush dipped in clear water, with an application afterward of the blotting paper, will soften any such harshness.

The pale gray tint at the serrated edge of leaf, may be given in this way, by first washing out carefully, then adding a pale wash of lamp-black and yellow ochre.

Use plenty of water for the successive washes in this study, and be careful to get the tones strong enough at the start, as they are sure to dry out very much paler than you anticipate.

Finishing details may be given with a finer sable or camel hair brush, using less water, and very sharp lights may be taken out with the blade of a sharp pen-knife. The larger forms of light may be given by washing out freely with a brush filled with clear water, and then using the blotting paper as already suggested.



CORRESPONDENTS will kindly conform to the following rules, viz: —

To write only on one side of the paper when the letter is intended for publication.

To state whether the full name is to appear in print, and if not to give some initial or *nom de plume*.

To write as legibly as possible, with ink, not pencil.

Correspondents must be careful to give *full address* every time they write.

IN looking over the Magazine, I noticed the question asked: "How to Polish Horns." I have the recipe from the *Scientific American*, which is, of course, undoubted authority. I am, for the first time, answering a correspondent in a magazine, and as I always copy what I consider valuable (from reliable sources), I have quite a fund of recipes, and in fact everything to refer to. If, at any time, I can be of *any* service to you, do not hesitate to write me. I will be induced very readily to give a tried method with pleasure. The following is the recipe for polishing horns:

1st. Soak the horns and bone of the head (just as they are cut by the butcher), in a tub of clear water over night; the horns will readily loosen. Then dry.

2d. Scrape them with fine glass paper — pieces of glass will do, (the curls that come off are used in fancy work on fans, lamp shades etc., in place of tissue paper, using pompons of milk-weed for a center.) When clean and smooth, wash well.

3d. Use a wet, fine linen rag, dipped in fine pumice stone powder; this will give a smooth surface. Wash thoroughly each time, that no grit may be left from the previous polishing.

4th. Finish with a fine linen rag, dipped in whiting.

The horns proper can be mounted with plush, in shape of horse shoe, covered with gilt spangles. I have a pair of very small antlers, covered with plush (crimson), with spangles, as a key rack; and large steer's

horns I have seen broadly mounted in a gentleman's room, on which to hang wrapper, smoking cap, etc. Mrs. J. B. cannot help being successful with the horns, and it is not so much trouble as it seems.

Mrs. H. G. P.

McCONNELLSTOWN, PA.

Dear Miss Clarkson, — I see that a subscriber wishes to preserve her Magazines. I have mine all in one book. I make four holes with an awl, two at top and two at bottom, and after a number has been received, I slip on to a narrow ribbon, which fastens them together. As you turn over there is each month in order, and have already quite a book. I left the ribbon long enough to slip through about six numbers of 1888, besides November and December of 1887, and I tell my sisters that INGALLS' HOME MAGAZINE takes less room, and never appears to be in the way, which is a recommendation, as we have so many papers on every table, to keep in the right place. I liked the idea of mentioning a scrap book. I have three, and material for two more. I began without system. Am now making one of the events and sketches of the good and great men of different countries. I know of a young gentleman at school who had seven, and the information those books contained was wonderful. But he had so much system! One for poems, obituaries, history, and different events, each a separate book. I do admire the Magazine, as there is an elevated tone and sentiment about it, and I wish it all success.

HATTIE R.

TACOMA, WASH. TER., March 20.

Dear Friends, — It has been some time since I wrote to you, but be sure I have not forgotten you in the least. Seldom a day passes that I do not think of you, and wish you God speed in your good work. Perhaps it may seem strange to you that you are so often in my thoughts, but one reason is that the HOME MAGAZINE is always on my work table, ready to pick up in any leisure moments. I find it always interesting and every

word will bear many readings. I cannot afford to lose one number, they are such welcome visitors. I ordered the Magazine last year for a Christmas gift to my sister. I visited her while away and she expressed herself as delighted with it.

I am going to tell, for the benefit of your readers, how I popped some corn. The popper would hold half a bushel. After it was popped and still hot, it was put in a big tin trough and salted thoroughly. Then there was, in a granite ware teapot, a quantity of very nice butter. This was melted till it would pour; the nose of the teapot was removed entirely, and only the perforations at the base of it left. This formed a sort of sprinkler, and with it the corn was sprinkled with the melted butter. In a few minutes it was ready to eat. It was simply delicious and makes my mouth water just to think of it. I enclose a postal, and will not put in a stamped envelope, for fear you will think I expect more than a brief answer. I am not so selfish as that, for I know your time is valuable. Still, I shall always enjoy hearing from you, either through the Magazine or by letter.

Mrs. J. B.

WE should be glad to use Mrs. E. A. C.'s direction for pottery decoration if they were written plainly with ink instead of pencil.

As it is, they are so illegible that, unless copied out clearly, they are useless to us. This our time will not admit, and so, to our regret, much valuable information is lost to readers. This leads us to reiterate what we have already so strongly emphasized in our requests to inquirers, or correspondents: *Write plainly on one side of paper only* and do not interline frequently, or write between the lines. Paper is inexpensive and postage rates low, so that there is really no excuse for this, and by observing these rules you will not only save us valuable time, but will insure a prompt reply, or stand better chance of seeing your communications in print.

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"E. F. G." Your flowers are well drawn, and the coloring is better than most amateur work. Taking everything into consideration, your picture is the best of any sent for criticism this past month. The whole design is in harmony with the exception of the vase, which makes too striking a contrast with the flowers. A plain glass, or ground glass, or even a terra cotta jar would have been in much better taste. Make some such alteration and note the improvement.

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could see the little plaques you have fashioned with your own skill and ingenuity, many of them would feel encouraged, beyond doubt. The little red birds in a snow storm, are nicely painted; the tones are soft and pleasing and the falling snow well portrayed. This is far better than the flower pieces, which are too stiff and labored. We give you every encouragement to cultivate your talent for painting.

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All the color I have is sepia. I would not get any others until I had tried painting with that, so doubtful was I of my ability to paint at all; I feel that there is so much to learn.

S. H. M.

[Your sepia drawings are very fair indeed, the enlargement well done, and the proper perspective given to each part. The chief fault of your work is a conventionality and stiffness which practice will enable you to overcome. In the Hudson River view, for instance, the middle distant foliage on the right, is not broken enough, giving a hard, stiff outline; so also with the breakers at the foot of the pier, there is a regularity in their drawing, and an evenness of tone suggestive of Japanese embroidery. Your foreground foliage shows the same fault. Otherwise your drawings are meritorious, and you have every reason to feel encouraged. — Ed.]

[NOTE.—We have received so many requests for private criticisms this past month, that did we undertake to comply with them, it would consume our entire time. We shall, therefore, charge \$1.00 hereafter for each criticism to be sent by mail. When given through columns of Magazine, no charge will be made. The same charge will be made for directions for copying studies, while fifty cents will be asked for answering any letter containing queries, where the conditions of the query department are not observed, viz: Write on a separate sheet of paper from body of letter, and leave sufficient space after each query for the answer. Where this is done no charge will be made.]



Answers to Queries

WILLIAMSTON, S. C.

Dear Misses Clarkson,—I have just subscribed for INGALLS' HOME MAGAZINE, and am quite glad of the opportunity to be under your direction. May I intrude a few queries?

- (1) Do you like Russell's canvas boards?
- (2) What mounting is used for black ebonized panels; or, are they only put on easels?
- (3) What varnish or fixatif is good for terraline vases?
- (4) What design would you suggest for porcelain plaque, eleven inches, and what color plush for mounting?

(5) What style of frame suits a pair of panels 10 x 20; hollyhocks on one, magnolias on the other? They are on canvas boards.

I hope your space will admit of suggestions as to what to paint with water colors. I enjoy working with them, but find more articles suitable for decoration with oil.

S. T. H.

[(1) Yes, we think the boards very nice indeed. A very good substitute may be prepared according to directions given in *Brush Studies*, First Series, page 103.

(2) Ebonized panels do not require mounting. Can be placed on an easel, or hung up as preferred. They may also be set into cabinets, or used in screen frames if so desired.

(3) Should advise the use of amber enamel instead of varnish, for terraline vase, which gives a brilliant yet more delicate gloss than the varnish.

(4) A delicate design is prettiest on a porcelain plaque, such as sweet briar roses, sweet peas, Chinese anemones, tea roses, or any flower of soft texture and dainty coloring. Snow scenes or pretty Winter landscapes are also charming for these plaques.

(5) There is nothing richer for framing oil paintings, than deep, beveled gilt frames. We have seen hollyhocks with a deep crimson plush mat inside the gilt, which was quite effective, but we rather prefer the plain gilt.

We know of nothing prettier just now for water color painting, than the shagreen, shell, and torchon cards and boards. These come in different weights, with plain, rough, and

rough gilt edges, and in a variety of pretty tints, such as blue, buff, gray, pink, cream, etc. The heavy gilt, bevel-edge panels, in rose, violet, pink, amber, pearl, primrose, and a variety of other tints, in ovals, medallions, crescents, egg and palette shapes are also very attractive for water color designs.

We have just received a pretty assortment of these cards from F. D. McELHENIE, whose advertisement appears in these columns, with a new fancy in photograph holders, with which we are much pleased. The large, ragged edge card is fitted with a rest at the back, and has a place at one side for a cabinet picture. These decorated in water color, make acceptable presents or souvenirs for one's friends. Calendars could be mounted in same way. We had forgotten to say that we think the porcelain plaques are pretty framed in any rich shade of plush which harmonizes with the subject used in decoration. A deep, ruby red, terra cotta, peacock or sapphire blue, all are rich and attractive colors for this purpose.]

QUINCY, ILL., Feb. 27, 1888.

Dear Friends,—I come to you for the first time for information that I cannot get elsewhere. Where can I get Soehnee's French retouching varnish, and what will it cost me? It cannot be had of our dealers here.

MRS. I. D.

[You can get the French retouching varnish of any dealer who keeps an extensive assortment of artist's materials. Messrs. FROST & ADAMS, who advertise in these columns, can supply you with the article in question. It costs but twenty-five cents per bottle.]

LIVERMORE, KY., Feb. 22, 1888.

Dear Friends,—For the benefit of a new subscriber and ignoramus, will you kindly give a few appropriate hints on painting on silk. I wish to know how to paint, say a garden rose, and other simple designs that can be stamped on the material, for patchwork purposes. How must I do it and what colors must I use? I am piecing a very elab-

orate silk quilt, and would be glad for you to suggest some novel way to line and finish it; and also what material to use, and in what color. If any of your readers will offer any suggestions, either personally or publicly, I would be very grateful to them.

GRAZIA.

["Grazia" will find an answer to her first query as to painting upon silk, in our *Decorative Painting* department this month. Perhaps some of our readers will kindly give the information she requires, as to the lining and finishing of silk quilt.]

STEWARTVILLE, MINN., Feb., 1888.

Lida and M. J. Clarkson, — I wish to make some window curtains of a white or cream material, which will be not very difficult to do drawn work upon, but suitable for the purpose. Can, and will you, please enlighten me upon this subject? If so, I will be greatly obliged to you.

WATER LILY.

[We know of no prettier material for your curtains in drawn work, than scrim or etamine canvas. You can obtain this of the publisher of this Magazine at twenty-seven cents per yard, forty inches in width.]

BUFFALO, N. Y., March 12, 1888.

Dear Misses Clarkson, — I like the Magazine very much, and do not think a story would improve it in the least. This is my third month of housekeeping, so I find many useful hints in regard to housekeeping, and there are many more which will be "thankfully received."

In painting those fruit pieces on burlaps, what size shall I make the panel, and does the background want to cover all the burlap? Then how do you finish it? By framing, or by hanging it as a banner? Would it be a good idea to paint the apples from a natural study, taking care to let the light strike the apple, the same as in the black and white study? Have you seen one of the pictures advertised in your Magazine of "Christ before Pilate," and are they good? I should like a good copy very much.

MRS. W. R.

[In painting the fruit pieces on burlaps, you can make the panel any size to suit your

fancy, large enough for a portière if it pleases you. You can also cover the background or not, according to your taste. The ground suggested in our March number is a good one. These, as banners or portières, are pretty simply suspended from a bamboo rod. A lacing of hemp rope at top, with fringed rope tassels at bottom, is a unique and pretty finish to the burlaps. Yes, if you can paint the apple bough from Nature, letting the light fall as you suggest, you will get a good copy, no doubt. Some of our early apples make charming fruit studies. Yes, the design "Christ before Pilate," is a work of art, and worth the money.]

Dear Misses Clarkson, — I am simply charmed with the picture you sent; it was in every respect the very thing I wished. After five days of patient labor, I have succeeded in finishing my copy, I am so painfully slow. Will you please tell me in the *Correspondence* how I can overcome this difficulty?

MRS. S. R.

[We do not consider the fact of your being a slow worker any fault, or that five days' labor was too much to expend upon the picture in question. When you think of artists who spend years in making one picture to satisfy them, or the patient work of pupils, who copy the great master's effacing again and again before they can feel that their work is in any wise successful, you should feel encouraged to think that five days' labor is rapid work. While your execution should not be timid or labored, neither should it be hurried where there is no necessity for hurry.]

"Lizzie" queries as to what can be done with white paints eight years old, which have become hardened so that they will not press out of the tube. We know of nothing to remedy them. When you can buy paints at 6 cts. per tube, it is foolish to try to work with old or inferior colors. She also queries as to substitutes for the colors advised for water color painting. Chinese white is correct. Chrome yellow may be used for gamboge or cadmium, but is not so desirable. New blue for permanent blue, or cobalt; carmine is unreliable; ivory black for lamp black; mauve

and sap green are superfluous. If "Lizzie" will add to her assortment of paints the following colors, she will succeed better: Yellow ochre, Antwerp blue, rose madder, Hooker's green, 1 and 2, burnt sienna and warm sepia. The gold ochre, sap green, Prussian blue, may be used to good advantage in landscape painting, and all the colors named will be found useful for practice or early lessons. "Lizzie's" third and last query as to how a porter bottle eight and one-half inches high may be decorated, might be answered in a dozen different ways. A landscape or flower design, snow scene, decorative *motif*, such as a quaint Japanese conceit, bird designs; any one of these would be pretty and suitable. We purpose to give some subjects of this sort in future numbers of the Magazine.

"E. B. S." We have never tried the colors which you mention, but think from the testimonials given by some of our leading artists, that they must be very good indeed. We prefer the American colors now to those of foreign manufacture.

"A. V. W." did not give the name of her State, and as there are some fourteen towns of the same name as one given, we could not reply to her query by mail. We do not keep the material of which she queries, for sale. Send to any city art dealer.

"Jennie" will find her queries answered quite fully in *Lessons in Water Color*, commenced last month in these columns, and it would be quite useless for us to repeat such information here. There is, in fact, hardly one of these questions which has not been fully answered in the directions for sepia painting, given so recently.

"F. L." sends some patterns for laundry bag, slipper cases, etc., but in such a shape that we cannot make use of them. Designs sent in for publication, must be sketched ready for illustration. Large paper patterns will not answer, as we have no time to put them in shape.

Will "A. E. M.", of Shenandoah, please to send us her full address, as we could not, on

this account, mail her a list of studies, there being some six towns of this name in the United States. Post-mark was entirely obliterated. A large number of correspondents forget to give name of State, and often the post-mark is our only guide.

"Mrs. K. Bond's" query is fully answered in our *Decorative Embroidery Department* this month.

RAPID CITY, DAKOTA.

Can you give instructions for marine scene as to mixing colors, etc., in Magazine, soon?

Mrs. L. A. K.

[We will bear your request in mind and comply with it as soon as practicable.]

"L. R." wishes to know if some one will give directions for pressing sea moss.

"Ida May Lowry" asks: What material is best for Kensington or Lustra painting? Can you tell me any way to prevent the oil from running when painting on satin? I have a pair of white china vases, perfectly plain, and would like to paint a small spray of flowers on each. Would the paint I use for Kensington do?

[You will find velveteen or velutina as desirable as any material for Kensington or lustra. To prevent the oil from running when painting upon satin, rub the back of the material freely with magnesia or French chalk. Yes, you can use the oil paints for your vases, but if you wish them durable you should varnish them with amber enamel, or ceramic glaze.]

Rules for Inquirers.

No queries will be answered through these columns unless the real name of the writer is given, as well as the initials or fictitious name which is to appear in print.

No queries will be answered privately unless written on a separate sheet from the body of letter, and a space left after each query for the answer. A stamp must also be sent for a reply by mail.

AMELIA, ARK., *June 16, 1888.*

J. F. INGALLS, ESQ.,

Dear Sir, — I am greatly interested in your HOME MAGAZINE, and in answer to your question in the present number, concerning the proposed enlargement of its pages, wish to say that doubtless such a change would meet with a hearty approval from all its subscribers, more especially the scheme of giving colored plates as studies. Before I conclude may I ask, that since the Magazine is devoted to art, would not stories be somewhat out of place in its columns? I think that such a course would mar its present progress and purpose.

Yours very truly,

GEO. E. ABREY.

[We do not intend to publish stories in the Magazine. — PUB.]

** I think it would be best to make the change you speak of in your Magazine.

NORTH PITCHER, N.Y.

MRS. M. A. N.

** I like your Magazine very much, but think the added pages with colored designs, as suggested in June number, would be decidedly better than premiums.

HARTFORD, CT.

MRS. J. P. A.

** I very much approve the change in the Magazine you contemplate. I think it would be an advantage to both old and new subscribers.

WYOMING, N.Y.

A. S. F.

** By all means adopt the new plan, and give us the advantage of more reading, etc., I like it so much!

FINEY HILL, VA.

MRS. G. P.

** I think that would be the best thing you could do with the Magazine; it would suit me best. I would like to have you make the change.

BRODHEAD, WIS.

MRS. S. C.

** I am very much in favor of the colored design you propose adding to your Magazine. Wish you could have one every month. Should prefer that instead of the extra pages, if impossible to have both.

MONTPELIER, VT.

C. W. T.

** I am much pleased with your Magazine, having had two numbers, and I think the change you speak of will make it better yet. I for one should prefer the enlarged Magazine, to continuing as it is with prem-

ium, providing the additional sixteen pages are made up of as good instructive reading as now fills the Magazine.

CAROLINE CENTRE, N.Y.

J. D. C.

** I have read your notice in the Magazine about adding to its size and putting in the colored plate. Am very much pleased, as it is just the thing I was wishing for, but should never have thought of getting it for that money, for I think we are getting much more than the \$1.00 worth as it is; but I am very glad, as it will be a great help. I have begun to do a great deal of painting, and I find the Magazine helps me very much, but I could not get along as well as I wished by just reading the description, and I had not the time to send for the studies, but am sure if you could see how much I have improved my home since I began to take your Magazine, you would feel that you were doing a great deal of good. I must not take up any more of your time, but wish you every success in your good work.

TORONTO, ONT.

MRS. E.

** In the June number, you asked us to write opinions of enlarging Magazine, etc. I should be much pleased with this, particularly the full-page colored designs.

BATH, ME.

N. F. D.

** The Magazine is as good as can be now in every way, but, if you are going to do still more for it, I for one, say "Thank you!" I shall have still more to enjoy, still more to help in many ways. Do n't see how a single subscriber can object to the proposed change.

GREENWICH, N.Y.

MRS. S. Y. K.

SOMERVILLE, MASS., *June 26, 1888.*

MR. INGALLS:

Dear Sir, — Having seen the notice in the June number, proposing to enlarge the Magazine, commencing with the second volume, next November, instead of giving premiums with each subscription, I hasten to send my hearty approval of the change, thinking it will increase the value of the Magazine so greatly, that none can fail to appreciate it.

Yours truly,

ROSA W. GOULD.

We shall have an announcement to make next month about the second volume.

word will bear many readings. I cannot afford to lose one number, they are such welcome visitors. I ordered the Magazine last year for a Christmas gift to my sister. I visited her while away and she expressed herself as delighted with it.

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All the color I have is sepia. I would not get any others until I had tried painting with that, so doubtful was I of my ability to paint at all; I feel that there is so much to learn.

S. H. M.

[Your sepia drawings are very fair indeed, the enlargement well done, and the proper perspective given to each part. The chief fault of your work is a conventionality and stiffness which practice will enable you to overcome. In the Hudson River view, for instance, the middle distant foliage on the right, is not broken enough, giving a hard, stiff outline; so also with the breakers at the foot of the pier, there is a regularity in their drawing, and an evenness of tone suggestive of Japanese embroidery. Your foreground foliage shows the same fault. Otherwise your drawings are meritorious, and you have every reason to feel encouraged. — Ed.]

[NOTE.—We have received so many requests for private criticisms this past month, that did we undertake to comply with them, it would consume our entire time. We shall, therefore, charge \$1.00 hereafter for each criticism to be sent by mail. When given through columns of Magazine, no charge will be made. The same charge will be made for directions for copying studies, while fifty cents will be asked for answering any letter containing queries, where the conditions of the query department are not observed, viz: Write on a separate sheet of paper from body of letter, and leave sufficient space after each query for the answer. Where this is done no charge will be made.]



WILLIAMSTON, S. C.

Dear Misses Clarkson,—I have just subscribed for INGALLS' HOME MAGAZINE, and am quite glad of the opportunity to be under your direction. May I intrude a few queries?

- (1) Do you like Russell's canvas boards?
- (2) What mounting is used for black ebonized panels; or, are they only put on easels?
- (3) What varnish or fixatif is good for terraline vases?
- (4) What design would you suggest for porcelain plaque, eleven inches, and what color plush for mounting?
- (5) What style of frame suits a pair of panels 10 x 20; hollyhocks on one, magnolias on the other? They are on canvas boards.

I hope your space will admit of suggestions as to what to paint with water colors. I enjoy working with them, but find more articles suitable for decoration with oil.

S. T. H.

[(1) Yes, we think the boards very nice indeed. A very good substitute may be prepared according to directions given in *Brush Studies*, First Series, page 103.]

(2) Ebonized panels do not require mounting. Can be placed on an easel, or hung up as preferred. They may also be set into cabinets, or used in screen frames if so desired.

(3) Should advise the use of amber enamel instead of varnish, for terraline vase, which gives a brilliant yet more delicate gloss than the varnish.

(4) A delicate design is prettiest on a porcelain plaque, such as sweet briar roses, sweet peas, Chinese anemones, tea roses, or any flower of soft texture and dainty coloring. Snow scenes or pretty Winter landscapes are also charming for these plaques.

(5) There is nothing richer for framing oil paintings, than deep, beveled gilt frames. We have seen hollyhocks with a deep crimson plush mat inside the gilt, which was quite effective, but we rather prefer the plain gilt.

We know of nothing prettier just now for water color painting, than the shagreen, shell, and torchon cards and boards. These come in different weights, with plain, rough, and

rough gilt edges, and in a variety of pretty tints, such as blue, buff, gray, pink, cream, etc. The heavy gilt, bevel-edge panels, in rose, violet, pink, amber, pearl, primrose, and a variety of other tints, in ovals, medallions, crescents, egg and palette shapes are also very attractive for water color designs.

We have just received a pretty assortment of these cards from F. D. McELHENIE, whose advertisement appears in these columns, with a new fancy in photograph holders, with which we are much pleased. The large, ragged edge card is fitted with a rest at the back, and has a place at one side for a cabinet picture. These decorated in water color, make acceptable presents or souvenirs for one's friends. Calendars could be mounted in same way. We had forgotten to say that we think the porcelain plaques are pretty framed in any rich shade of plush which harmonizes with the subject used in decoration. A deep, ruby red, terra cotta, peacock or sapphire blue, all are rich and attractive colors for this purpose.]

QUINCY, ILL., Feb. 27, 1888.

Dear Friends,—I come to you for the first time for information that I cannot get elsewhere. Where can I get Soehnee's French retouching varnish, and what will it cost me? It cannot be had of our dealers here.

Mrs. I. D.

[You can get the French retouching varnish of any dealer who keeps an extensive assortment of artist's materials. Messrs. FROST & ADAMS, who advertise in these columns, can supply you with the article in question. It costs but twenty-five cents per bottle.]

LIVERMORE, KY., Feb. 22, 1888.

Dear Friends,—For the benefit of a new subscriber and ignoramus, will you kindly give a few appropriate hints on painting on silk. I wish to know how to paint, say a garden rose, and other simple designs that can be stamped on the material, for patchwork purposes. How must I do it and what colors must I use? I am piecing a very elab-

orate silk quilt, and would be glad for you to suggest some novel way to line and finish it; and also what material to use, and in what color. If any of your readers will offer any suggestions, either personally or publicly, I would be very grateful to them.

GRAZIA.

["Grazia" will find an answer to her first query as to painting upon silk, in our *Decorative Painting* department this month. Perhaps some of our readers will kindly give the information she requires, as to the lining and finishing of silk quilt.]

STEWARTVILLE, MINN., Feb., 1888.

Lida and M. J. Clarkson, — I wish to make some window curtains of a white or cream material, which will be not very difficult to do drawn work upon, but suitable for the purpose. Can, and will you, please enlighten me upon this subject? If so, I will be greatly obliged to you.

WATER LILY.

[We know of no prettier material for your curtains in drawn work, than scrim or etamine canvas. You can obtain this of the publisher of this Magazine at twenty-seven cents per yard, forty inches in width.]

BUFFALO, N. Y., March 12, 1888.

Dear Misses Clarkson, — I like the Magazine very much, and do not think a story would improve it in the least. This is my third month of housekeeping, so I find many useful hints in regard to housekeeping, and there are many more which will be "thankfully received."

In painting those fruit pieces on burlaps, what size shall I make the panel, and does the background want to cover all the burlap? Then how do you finish it? By framing, or by hanging it as a banner? Would it be a good idea to paint the apples from a natural study, taking care to let the light strike the apple, the same as in the black and white study? Have you seen one of the pictures advertised in your Magazine of "Christ before Pilate," and are they good? I should like a good copy very much.

Mrs. W. R.

[In painting the fruit pieces on burlaps, you can make the panel any size to suit your

fancy, large enough for a portière if it pleases you. You can also cover the background or not, according to your taste. The ground suggested in our March number is a good one. These, as banners or portières, are pretty simply suspended from a bamboo rod. A lacing of hemp rope at top, with fringed rope tassels at bottom, is a unique and pretty finish to the burlaps. Yes, if you can paint the apple bough from Nature, letting the light fall as you suggest, you will get a good copy, no doubt. Some of our early apples make charming fruit studies. Yes, the design "Christ before Pilate," is a work of art, and worth the money.]

Dear Misses Clarkson, — I am simply charmed with the picture you sent; it was in every respect the very thing I wished. After five days of patient labor, I have succeeded in finishing my copy, I am so painfully slow. Will you please tell me in the *Correspondence* how I can overcome this difficulty?

Mrs. S. R.

[We do not consider the fact of your being a slow worker any fault, or that five days' labor was too much to expend upon the picture in question. When you think of artists who spend years in making one picture to satisfy them, or the patient work of pupils, who copy the great master's effacing again and again before they can feel that their work is in any wise successful, you should feel encouraged to think that five days' labor is rapid work. While your execution should not be timid or labored, neither should it be hurried where there is no necessity for hurry.]

"Lizzie" queries as to what can be done with white paints eight years old, which have become hardened so that they will not press out of the tube. We know of nothing to remedy them. When you can buy paints at 6 cts. per tube, it is foolish to try to work with old or inferior colors. She also queries as to substitutes for the colors advised for water color painting. Chinese white is correct. Chrome yellow may be used for gamboge or cadmium, but is not so desirable. New blue for permanent blue, or cobalt; carmine is unreliable; ivory black for lamp black; mauve

and sap green are superfluous. If "Lizzie" will add to her assortment of paints the following colors, she will succeed better: Yellow ochre, Antwerp blue, rose madder, Hooker's green, 1 and 2, burnt sienna and warm sepia. The gold ochre, sap green, Prussian blue, may be used to good advantage in landscape painting, and all the colors named will be found useful for practice or early lessons. "Lizzie's" third and last query as to how a porter bottle eight and one-half inches high may be decorated, might be answered in a dozen different ways. A landscape or flower design, snow scene, decorative *motif*, such as a quaint Japanese conceit, bird designs; any one of these would be pretty and suitable. We purpose to give some subjects of this sort in future numbers of the Magazine.

"E. B. S." We have never tried the colors which you mention, but think from the testimonials given by some of our leading artists, that they must be very good indeed. We prefer the American colors now to those of foreign manufacture.

"A. V. W." did not give the name of her State, and as there are some fourteen towns of the same name as one given, we could not reply to her query by mail. We do not keep the material of which she queries, for sale. Send to any city art dealer.

"Jennie" will find her queries answered quite fully in *Lessons in Water Color*, commenced last month in these columns, and it would be quite useless for us to repeat such information here. There is, in fact, hardly one of these questions which has not been fully answered in the directions for sepia painting, given so recently.

"F. L." sends some patterns for laundry bag, slipper cases, etc., but in such a shape that we cannot make use of them. Designs sent in for publication, must be sketched ready for illustration. Large paper patterns will not answer, as we have no time to put them in shape.

Will "A. E. M.", of Shenandoah, please to send us her full address, as we could not, on

this account, mail her a list of studies, there being some six towns of this name in the United States. Post-mark was entirely obliterated. A large number of correspondents forget to give name of State, and often the post-mark is our only guide.

"Mrs. K. Bond's" query is fully answered in our *Decorative Embroidery Department* this month.

RAPID CITY, DAKOTA.

Can you give instructions for marine scene as to mixing colors, etc., in Magazine, soon?

Mrs. L. A. K.

[We will bear your request in mind and comply with it as soon as practicable.]

"L. R." wishes to know if some one will give directions for pressing sea moss.

"Ida May Lowry" asks: What material is best for Kensington or Lustra painting? Can you tell me any way to prevent the oil from running when painting on satin? I have a pair of white china vases, perfectly plain, and would like to paint a small spray of flowers on each. Would the paint I use for Kensington do?

[You will find velveteen or velutina as desirable as any material for Kensington or lustra. To prevent the oil from running when painting upon satin, rub the back of the material freely with magnesia or French chalk. Yes, you can use the oil paints for your vases, but if you wish them durable you should varnish them with amber enamel, or ceramic glaze.]

Rules for Inquirers.

No queries will be answered through these columns unless the real name of the writer is given, as well as the initials or fictitious name which is to appear in print.

No queries will be answered privately unless written on a separate sheet from the body of letter, and a space left after each query for the answer. A stamp must also be sent for a reply by mail.



Ingalls' Home Magazine

— PUBLISHED MONTHLY BY —

J. F. INGALLS, - LYNN, MASS.

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See premium offers for new subscribers.

All remittances should be made by Express or Post Office Money Orders, Postal Note or Registered Letter.

We intend to mail the Magazine each month from the first to the fifteenth. If your Magazine is delayed, wait until the *very last* of the month before you write and tell us that you have not received the Magazine for the present month. When the Magazine gets lost in the mail, we will send a duplicate copy, but be sure and give it time to reach you before you write.

Subscriptions can commence with any month you wish. When no special month is mentioned, we commence the Subscription with the month the Subscription is received. We furnish back numbers for 15 cents each.

When you wish your address changed, be sure to give *in full*, the address that we are now sending the Magazine to, as well as the new address.

Address

INGALLS' HOME MAGAZINE,

67 WHITING STREET.

LYNN, MASS.

LYNN, MASS., JULY, 1888.

"What Do You Think of It?"

IN answer to the query in June Magazine in regard to the changes that we think of making in the second volume of this Magazine, we have received the following replies:

CALIFORNIA, WASHINGTON CO., PA. }
June 11, 1888. }

J. F. INGALLS, Publisher, Lynn, Mass.

Dear Sir,—I for one am in favor of Colored Studies and enlarging the HOME MAGAZINE, as you have proposed in June number. Please allow me to say, that with the above additions, I *do* think that *no* lady

can afford to do without INGALLS' HOME MAGAZINE. It is already the *best* as well as the *cheapest* Art Magazine in America. I would not give up the pleasure it affords me and the many valuable suggestions it contains each month, if the book was five dollars instead of one. I wish you and the editors success in this new venture, and I shall do all I can to increase the circulation. My pupils all join with me in sounding its praise abroad, and wishing you success in the future.

Respectfully,

MRS. J. F. BEAZELLE,

Teacher of Art.

** I think colored studies with the Magazine, will make it the most perfect Art Magazine published.

NORTHFIELD, MINN.

MRS. J. S. W., JR.

** If we are to have any change in the Magazine, let us have the extra pages and the full-page design. The latter would help me more than I could express. The Magazine is a little gem now.

EAGLE RIVER, WIS.

MRS. D. N. T.

** I approve heartily of the change you propose making in the Magazine. Will be glad to have the colored design for painting

WASHINGTON GROVE, MD.

MRS. L. R. C.

** Since sending my postal, I have received the June number. I would prefer the enlarged Magazine and no premiums.

NEW YORK CITY.

MRS. F. H. P.

** I read to-day in your Magazine that you intend to add colored illustrations to your book, and as I am so pleased with the idea, I am going to send a postal, although I am not a subscriber. The book comes into our family, so I have the use of it; but if you put in the illustrations such as an amateur can use, and not those only for *first-class, finished artists*, I will take it too, even if it continues to come, as now, to the other subscriber. I want something to copy from and this strikes me very favorably.

PORTER HILL, R.I.

MRS. J. S. C.

** You wish to know how your subscribers would like the addition to your Magazine. I, for one, would prefer the addition to any premium. I should like so much to have

occasionally a study in oils in color on paper. And have wondered if there was not a Magazine that gave it, and about to hunt one up. Although good now, it would be a great improvement.

MCVEYTOWN.

S. J. T.

** I think the changes you intend making in the Magazine will be profitable to all. I am sure a colored plate would help us wonderfully with our work.

HIGHGATE, CANADA.

F. B.

** I highly prize the Magazine as it is, but think the proposed change a great improvement, and hope it may be made. A colored full page design will make it perfect.

THOMASTON, CONN.

G. C. N.

** If you should add occasionally "a full-page design, printed in the exact colors for painting or embroidery," it would make the Magazine *just what* I have been wishing, and for me would need no other improvements. No story is necessary.

WEST HAVEN, CONN.

MRS. M. D. N.

** I am very glad you think of printing studies in colors. It will be such a help to me, for no matter how much I try, I cannot get the colors to suit me. I think your Magazine one of the best for amateurs, and if the studies are in colors, it will be better.

CHICAGO, ILL.

MRS. M. C.

** I thought I would do as you suggested, and write my postal now, before I forgot it. I think we should all be very much pleased with the proposed change in the Magazine. I should very much prefer the additional pages to a premium. I am very much pleased with the Magazine, and look forward to its coming with much pleasure.

HOPKINTON, MASS.

E. A. T.

** I like your Magazine very much as it is. I think it one of the best books for an amateur that I have ever seen, but still would like the improvement you propose making. That would make it "just splendid," as school girls say. Your Magazine is a blessing to home art workers all over the country.

CLARKSVILLE.

MRS. M. J. R.

** I wish to say that if the sixteen pages you propose to add to the next volume of the Magazine are as good as what are already given, they will be a premium equal to any you have given this year, and the colored

designs will be a grand thing for all amateurs. I hope all of your subscribers will vote for the change, although we more than get the worth of our money as it now is.

MERIDEN, CONN.

E. H. P.

** I, for one, am *delighted* with your proposed change in your Magazine. It is *splendid now*, but I have been quite perplexed at times to get my colors to suit me. This will indeed be a vast help to many of us.

LEWISTON, ME.

MISS S. L. E.

** I have always been delighted with your Magazine, and consider it the best of Magazines, but think it would be much nicer enlarged. I would much rather have it enlarged than have the premiums.

ADRIAN, MICH.

H. S.

** I, for one, am in favor of the change you wish to make in the Magazine and think it will make it more profitable.

PEORIA, ILL.

MRS. J. B.

** The contemplated change in regard to an addition to your Magazine, will certainly meet my approval. I am highly pleased with your Magazine as it is, but would like the colored plates mentioned.

MAYFIELD, KY.

MRS. W. L. L.

** I think that the change you are going to make in the Magazine will be an improvement, and I shall like it much better.

SOUTH WEYMOUTH, MASS.

MISS E. L. H.

** Am a subscriber to your Magazine, and according to your request, made in the last issue, would say I think the proposed change would be acceptable. It surely would to me.

ASHBURNHAM, MASS.

MRS. H. C. P.

** Think the colored full-page illustration and added sixteen pages would be a *great improvement*, although I think the Magazine well-nigh perfect as it is now.

TURNER FALLS, MASS.

G. E. W.

** I have never felt like complaining about the Magazine as it is, and was very much provoked when any one intimated that it should have a story. Now I think it would be grand to have a full-page colored design, and would be very willing to give up the premium for the sake of it, as I have always wished for something of the kind, but never thought it would be practicable to have it in the Magazine.

ST. PETERSBURG, PA.

A. M. B.

AMELIA, ARK., *June 16, 1888.*

J. F. INGALLS, ESQ.,

Dear Sir, — I am greatly interested in your HOME MAGAZINE, and in answer to your question in the present number, concerning the proposed enlargement of its pages, wish to say that doubtless such a change would meet with a hearty approval from all its subscribers, more especially the scheme of giving colored plates as studies. Before I conclude may I ask, that since the Magazine is devoted to art, would not stories be somewhat out of place in its columns? I think that such a course would mar its present progress and purpose.

Yours very truly,

GEO. E. ABREY.

[We do not intend to publish stories in the Magazine. — PUB.]

** I think it would be best to make the change you speak of in your Magazine.

NORTH PITCHER, N.Y.

MRS. M. A. N.

** I like your Magazine very much, but think the added pages with colored designs, as suggested in June number, would be decidedly better than premiums.

HARTFORD, CT.

MRS. J. P. A.

** I very much approve the change in the Magazine you contemplate. I think it would be an advantage to both old and new subscribers.

WYOMING, N. Y.

A. S. F.

** By all means adopt the new plan, and give us the advantage of more reading, etc., I like it so much!

FINEY HILL, VA.

MRS. G. P.

** I think that would be the best thing you could do with the Magazine; it would suit me best. I would like to have you make the change.

BRODHEAD, WIS.

MRS. S. C.

** I am very much in favor of the colored design you propose adding to your Magazine. Wish you could have one every month. Should prefer that instead of the extra pages, if impossible to have both.

MONTPELIER, VT.

C. W. T.

** I am much pleased with your Magazine, having had two numbers, and I think the change you speak of will make it better yet. I for one should prefer the enlarged Magazine, to continuing as it is with prem-

ium, providing the additional sixteen pages are made up of as good instructive reading as now fills the Magazine.

CAROLINE CENTRE, N. Y.

J. D. C.

** I have read your notice in the Magazine about adding to its size and putting in the colored plate. Am very much pleased, as it is just the thing I was wishing for, but should never have thought of getting it for that money, for I think we are getting much more than the \$1.00 worth as it is; but I am very glad, as it will be a great help. I have begun to do a great deal of painting, and I find the Magazine helps me very much, but I could not get along as well as I wished by just reading the description, and I had not the time to send for the studies, but am sure if you could see how much I have improved my home since I began to take your Magazine, you would feel that you were doing a great deal of good. I must not take up any more of your time, but wish you every success in your good work.

TORONTO, ONT.

MRS. E.

** In the June number, you asked us to write opinions of enlarging Magazine, etc. I should be much pleased with this, particularly the full-page colored designs.

BATH, ME.

N. F. D.

** The Magazine is as *good as can be now* in every way, but, if you are going to do still more for it, I for one, say "Thank you!" I shall have still more to enjoy, still more to help in many ways. Don't see how a single subscriber can object to the proposed change.

GREENWICH, N. Y.

MRS. S. Y. K.

SOMERVILLE, MASS., *June 26, 1888.*

MR. INGALLS:

Dear Sir, — Having seen the notice in the June number, proposing to enlarge the Magazine, commencing with the second volume, next November, instead of giving premiums with each subscription, I hasten to send my hearty approval of the change, thinking it will increase the value of the Magazine so greatly, that none can fail to appreciate it.

Yours truly,

ROSA W. GOULD.

We shall have an announcement to make next month about the second volume.



BIRDS AND SWEET BRIAR BRANCHES FOR OVER DOOR OR MANTEL DECORATION.

INGALLS' HOME MAGAZINE.

VOL. I.

LYNN, MASS., AUGUST, 1888.

No. 10.

NATURE'S VOICES.

DO you hear fair Nature's music
In the fields of rustling wheat,
Singing in the golden sunshine
A low treble, purely sweet?
Listen! for 'tis full of gladness —
Nature scorns a song of sadness.

Do you hear beside the river,
By their limpid waters cool,
All the reeds that pipe together
With the rushes by the pool?
Full of melody, a measure
Set to keys of joy and pleasure.

Do you hear the lark's clear anthem,
Floating upwards through the air,
Flooding Heaven and Earth with rapture
With no note of worldly care?
And the nightingales and thrushes,
Warbling loudly through the bushes?

Do you hear the beeches tremble
With the clarion wind that blows
Through and through the leafy branches
Where the thickest foliage grows?
Dreamily, yet soft and tender,
Comes the cadence wrapped in splendor.

Do you hear in forests hoary,
In God's Temple tall and vast,
Where the fretted aisles are woven
With the sunbeams downward cast,
'Twixt green leaves God's music creeping
O'er a world in sorrow sleeping?

Do you hear the low deep thunder
Of the waves far out at sea,
Falling from the foamy waters
With a magic melody?
Oh! the voices of the Ocean
How they thrill me with emotion?

Let us join in Nature's gladness,
 Let us with 'her, too, rejoice,
 Though perhaps our notes may falter,
 Still, true hearts will find a voice;
 With God's goodness ever o'er us
 Swell that universal chorus!

— *Selected.*

FASHIONABLE ART WORK (Concluded).

INLAYING with ivory and mother-of-pearl is delightful work. Ladies are fond of ornamenting some of their possessions in various ways—embroidering, painting, or staining, as the case may be; but inlaying offers them quite another field for displaying their skill. So many little articles can be made beautiful by the introduction of a pattern in ivory or pearl. Envelope cases, letter racks, mirror frames, boxes, and, in fact, an almost innumerable variety of knick-knacks, as well as for the more ambitious amateurs, cabinets, tables, and chairs, are all available as fit subjects for such decoration. As an example, the lid of a box may be taken for inlaying with mother-of-pearl. Different shaped pieces may be obtained ready for the work. On the box-lid grooves are sunk with the help of a chisel; each of these is coated with cement, composed of mastic and isinglass with spirits. Inlaying of ivory is also quickly done. Thin sheets of it can be had at any ivory turners, and these are shaped by the fret-saw to the required forms. The designs may be as intricate or as simple as taste dictates. On the ivory sheet the flowers, leaves, birds, circles, crescents, or whatever is needful to carry out the design, are drawn with a hard, sharply pointed pencil. By making grooves as before, coating them with cement, and then laying in the pieces of ivory, most beautiful decorations can be executed. Those who have time at their disposal have certainly the opportunity of making their rooms charming by the insertion of inlays in furniture and ornaments. Indeed, a sheet of handsomely beveled glass cannot be more appropriately framed than in ebony, inlaid with mother-of-pearl.

Mosaic-setting is another industry that possesses charms unshared by rival arts. A

point in its favor is the ease and celerity with which large quantities of the work can be completed, and its usefulness afterwards, if a sufficient quantity is done, is unquestionable. Tiles for wall decoration, for flower-boxes, for the paving of halls and small conservatories can, with patience, be executed without any great outlay of time or labor.

Set patterns are preferable to commence upon, and possibly it is wisest to keep solely to such until a thorough mastery of the art is gained; but the worker is not limited by necessity to any form of design. So long as the principles of true decoration are adhered to, his fancy may wander at will, and he may evolve original productions out of his fertile brains to his own advantage and to the gratification of all observers.

The Italian method of mosaic-setting is simple, and will be dealt with here before the modern Roman. Both are good, but the former is much more quickly accomplished. In the execution of mosaic work, stone and glass are most generally employed; small pieces of these, or other hard substances, are joined together with cement to form a colored design. Mosaic stones may be had ready shaped, also ceramic *tesserae*. Colored and white marbles, and vitreous mosaics can also be purchased. In making a selection, the worker must remember that the substances used should be of uniform hardness. China or stones may be broken into squares by the aid of a useful little machine furnished with a chopper, which, being struck on the top with a mallet, severs the bit of china held beneath, and shapes it into a square. The *tesserae* are now arranged in a divided box or tray. A wooden case the size of a tile or panel is requisite; it is specially made with sides about an inch or so in depth; two of the sides

are movable, the other two are fixed. A sketch of the design is made on paper, and roughly colored. This is laid at the bottom of the box; over it is placed a sheet of glass, which receives a coating of gum to which a little treacle has been added to prevent its drying too fast. From the box of *tesserae* the workman selects one and places it face downwards in its right position on the glass, through which the colored cartoon is seen, continuing thus until the whole is covered with the small pieces; it is then left for the gum to dry. With a soft brush water is passed over the back of the *tesserae*, and a thin cement is poured in, care being taken that all interstices are filled up; for this a palette knife is needed. When the "grouting," or liquid cement, has set, more cement is mixed until a stiff mortar is made, and this is laid on to the required depth. The tile is now put aside to dry. The loose sides of the box are next removed, and the tile is taken out and finished on the right side. The paper is scraped off, and any interstices are filled in with another "grouting." Portland cement is generally used, and the groutings may be colored if desired.

To follow the Roman method, a plate, usually of metal, the required size is used. This is surrounded with a margin about an inch or less in depth. Powdered stone, lime, and linseed-oil produce a mastic cement which is spread over the plate a quarter of an inch thick. When it has set, it is covered with plaster of Paris up to the margin. A drawing is made on this, and spaces are scooped out with a chisel into which the small pieces of glass, previously moistened with cement, are imbedded. Each space must exactly correspond to the form and size of the glass. The surface is lastly ground down and polished. A much more tedious process this will be voted, and one exacting even more skillful workmanship than the Italian mode.

The success of mosaic work mainly hinges on two points, that of harmonizing the colors with due regard to decorative effect, and that of setting the *tesserae* regularly. With the exercise of forethought for the first, and perseverance for the second, there is no reason whatever that everyone who attempts it, should not become a proficient in the art.

— *Selected.*

CONTENTMENT.

IN the heyday of youth, contentment is not a hard virtue to practice. The present is then full of enjoyment, and the future stretches out before our mind's eye rich with anticipation; but when the first brightness of dawn give place to clouded skies, and shadows alternate with sunshine, it is not quite such an easy matter to feel content. The day dreams of youth! with what "roseate hues" our fancy surrounded them, and in how many instances has the fruition of our hopes come up to the ideal formed, or, if realized at all, how quickly the glowing colors have changed to neutral tints. For some the stream flows on more peacefully than others, but to all in course of time must come trials and disappointments "which make up the sum of human life." Happy indeed are those who, after the first awakening to stern reali-

ties, can gather up the fragments that remain, and make their lives a blessing, not only to themselves, but to all around, simply by contentment and that happy knack of making the best of things, which is the gift of some natures, though all may acquire it if they will. Honest work does much in these days, especially for women, whose day dream of a happy home may have been shattered, but when no actual necessity for employment exists, then it is that weariness and the evil spirit of discontent is apt to assert itself. "No objects in life" is the complaint, and constant excitement is sought to while away the precious hours of which an account must one day be rendered. Surely this ought not to be so. There is a niche in the world for everyone — some loving service to be rendered, or sympathy accorded which will

bring its own reward, and insensibly lighten the burden of our own care, whatever it may be.

Oddly enough, it is amongst those who apparently have most of this world's goods that we often find least disposition to contentment. Small trials and worries are magnified into severe troubles, which, in the presence of some real affliction, would be quickly forgotten.

The true secret of contentment lies deeper than the mere possession of worldly happiness, and surely is to be found not in

apathetic indifference, or in artificial excitement, but rather in the diligent discharge of duty in that state of life to which we are called. We shall most certainly find some work to be done if we seek for it. It may be that it awaits us on the very threshold of our homes, whilst we are looking for it abroad; and if it should appear to us small and insignificant, let us remember that—

"The trivial round, the common task,
Will furnish all we need to ask,
Room to deny ourselves, a road
To bring us daily nearer God."

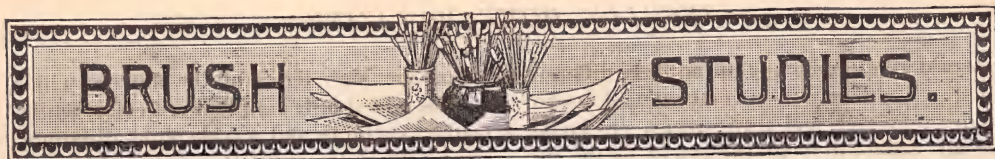
Japanese Decorations.

THERE are many light Japanese articles which serve admirably for the purposes of decoration. While much of the Japanese work is costly, the more inexpensive of these ornamental wares may be effectively used. The little Japanese pictures, with their vivid colorings and quaint figures, can be obtained mounted in strips on a foundation of strong paper long enough for a border to a room, if a dozen of these are used. Fans are found in an endless variety of colors, shapes and sizes, and numerous lacquered ornaments, such as trays, brackets and boxes, are pretty and inexpensive. A room may be made consistently Japanese at very moderate cost, and at the same time, be bright, airy, and easily kept clean. A small room may have a floor covering of straw matting, if the floor is not even enough to be left bare and painted. The wall may have a flat coat of color in pale olive or straw color, or a paper of similar tone with a small all-over design. A bright picture is better than the ordinary wall paper border. Curtains of Japanese chintz, which can be obtained in ten yard pieces for \$5 each, may be hung from small curtain poles. A rattan lounge, with comfortable pillows covered with India pongee, rattan chairs, with cushions of the best quality of cretonne, little rattan tables, and for a work-basket a Japanese basket mounted on three crossed bamboo supporters just high enough to stand beside the low sewing chair, will give very convenient and dainty furnishings. The fireplace may be concealed by a bamboo screen with a bit of silk embroidery. A little bamboo cabinet or book-case, and a few Japanese

scrolls in the dark corners, will give abundance and variety of ornament.

Panels.

THE delicately tinted pictures which partake of the nature of decalcomanie, but which are very much finer, and which are sold in fancy stores for transferring to silk or satin, are also used with admirable effect upon crape. A beautiful panel has two outside piece of blue plush ten inches long and three inches wide, with lower ends pointed and finished by a gilt horse shoe with hanging ball of chenille. The center of the panel is a piece of rose colored crêpe four inches wide, headed at the top by a cross piece of plush like the outer strips. Upon the crêpe a suitable picture is carefully transferred, after which it is lined with stiff, coarse Swiss muslin, and the bottom edge finished with a row of silver fringe, wide enough to fall an inch below the chenille ornaments on the plush stripes. A silver or chenille cord drawn through small rings, sewed to the back at the upper corners of the panel, serves to hang it up with. A similar panel, with the decorated center replaced by a strip of satin of a color harmonizing with the plush, can be made upon a millinet, or even thin cardboard foundation, and made to serve a useful as well as decorative purpose, by securing at the back three or four sheets of blotting paper, which must be several inches shorter and narrower than the outside. Brass eyelets can be inserted at the top through which to draw a ribbon, which will hold the leaves in place, and serve to suspend it over or near a desk.



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CONDUCTED BY LIDA AND M. J. CLARKSON.

SOME USEFUL HINTS.—BIRDS AND SWEET BRIAR BRANCHES. —CRITICISMS, ETC.

A SIMPLE palette cannot be too strongly recommended to beginners or inexperienced pupils, who are only confused by a great variety of colors, and make a serious mistake in thinking that this indiscriminate use of paint helps to make fine pictures.

If, as you progress, and we trust you are doing so with the assistance of these instructions, and care to add occasionally a few new colors which we can confidently recommend, you will find it an advantage; but aside from this, the more you learn, the more ready you will be to confess that just as good effects may be had by the judicious use of the few colors already advised, as by a great variety. As for instance, almost all the rich, dark greens required for foliage in landscape, can be obtained by a combination of blues and yellows modified by other colors.

The ultramarine greens, chrome green, zinc, permanent Prussian and sap greens are all quite superfluous. Then again, many colors which seem desirable can be most easily imitated by those belonging to the ordinary palette.

Another question, perplexing to many, is the drying of colors. There are good and bad driers amongst them, and it is customary to treat the last mentioned class in a way to hasten the drying process. There are several preparations used for this purpose, the simplest being sugar of lead, a very little being mixed with the colors on the palette. This drier comes prepared for use, put up in tubes, as are the colors.

Then there is pale drying oil, and the mediums known as "siccatives." The "*Siccatif de Harlem*" is thought to cause the paint to crack in drying, but however this may be the less of this kind of thing used the better, and you will do well to let your color dry without their aid as far as possible, as they undoubtedly do injure color in certain instances; this with their liability to dry the

surface of a painting before the under color is thoroughly dry, should make one cautious as to a free use of them.

Then another much agitated question is that of the proper medium for mixing paint to the right consistency. There are linseed, poppy and nut oils, megilps, etc.

Linseed oil has the advantage of drying more rapidly, and as far as our experience and observation goes, is an excellent medium. We consider refined linseed oil, part raw and part boiled, one of the most desirable mediums for thinning color to the proper consistency for painting. A good oil will be transparent and free from all dust or grit.

"Roberson's" medium, which is simply a finely prepared megilp, is much liked by some, and a very good article, but in no sense superior to the oil.

One caution to be observed is that the same medium should always be used throughout a painting, same drier, etc. The foregoing hints are given in answer to many queries.

By special request we give this month a subject for one of the fashionable horizontal panels for over-door or mantel, our study being $13\frac{1}{2} \times 45$ inches, a design of *Birds, Sweet Briar Branches and Blossoms* (see *frontispiece*).

The scheme of color is as follows: A most simple yet effective background for this subject is a robin's egg blue, graduated from the palest tint down to a deep rich tone. The blossoms vary from a warm pink to the most delicate rose shade, while the foliage also varies greatly, giving a charming effect. The birds add also to the interest of the picture, which is graceful as to drawing, and very pleasing in its color harmonies.

For the most desirable tone to be obtained for the background, we shall advise the use of a color never mentioned in our palette as yet, viz., viridian, sometimes known as *emeraude green*. Do not confound this with

emerald green, which is an entirely different color. Viridian is a permanent and useful color, very rich and transparent, producing certain effects difficult to be had by the use of any other paint.

To obtain the peculiar tint of the background, you will use then a little viridian, white, and a trifle black for the lighter tone, deepening with more viridian and black. Before laying in this ground, sketch carefully the outlines of flowers, leaves, etc., unless you are very proficient in drawing, if so the smaller leaves, stems and flowers that are thrown in the background, can be put in afterward with the brush.

A most beautiful and delicate pink for the roses can be had by substituting for madder lake (the color usually advised), madder carmine. We have but recently added this color to our palette, but are delighted with the results, it being permanent, as well as richer and more transparent than madder lake. This is the only trustworthy carmine to be had.

For the local color of the roses, you will use the white, madder carmine and the least trifle light cadmium, toned with a little black. Mix on your palette several tints with these colors, from the most delicate pink to quite a deep rose, and for the purplish cast noticeable in some of the flowers, add still more black and carmine.

For the gray half tints, add a little cobalt, with white, madder carmine, and the least bit of cadmium. While this trifle is quite indispensable, too much will be sure to spoil the soft, delicate pink tone, so that caution is necessary in adding this color.

For the lights radiating from the center of blossoms, use white, light cadmium, and a little black, and for the very center a touch of black and burnt sienna. Around this is a mere touch of green (a trifle light zinnober will answer), then melting from this into the lights a half tint, composed of a very little cadmium and yellow ochre. You will observe that the lighter the petals of the rose the more delicate the centers. For those having darker centers, use light cadmium, yellow ochre, burnt sienna and raw umber, varying as much as possible. Dot in the little filaments with burnt sienna, and yellow ochre, with here and there touches of black and madder lake.

For the high lights of the flowers which may be added last, use plenty of color, white, madder carmine and a trifle light cadmium, giving the right tone. Remember that flowers in shadow are not lighted up thus, but the more distant, the more flat and even the tone.

In painting the foliage for so large a study there must be necessarily a variety, or else the picture will be monotonous.

For the rich dark greens, use Antwerp blue, light cadmium, white, vermilion and black, with raw umber and burnt sienna in the shadows. In others substitute light red for vermilion, and in the cooler greens add more black, a trifle cobalt and madder lake. In the lighter more sunny greens, pale zinnober green may be used with white and black, and where the leaf shows the back or turns over, use madder lake, black, and a trifle blue. For those which are more dimly seen in distance, use white, a trifle madder lake and black. Some of the leaves show rough or worm-eaten edges, with touches of vermilion, madder lake and black.

For the branches and stems, you will require madder lake, white and raw umber, with burnt sienna and madder lake in the shadows. Some of the stems are lighted with a little pale zinnober green, and others with yellow ochre, while the thorns may be given touches of madder lake and yellow ochre, with occasionally a bit of vermilion and black. The little cups or capsules to which the faded leaves hang in twos and threes, are a pretty feature of the design. For the soft gray in these, use a little white, permanent blue, light red and black.

In painting the birds you will need light cadmium, raw umber, yellow ochre, madder lake and burnt sienna for the head and back, while over the eye and bill a little white, light cadmium, and raw umber will be required, adding a little burnt sienna and black for the shading of bill.

For the eye, use burnt sienna, black, and a little Antwerp blue, touching in the light white, raw umber, and light cadmium.

Paint the birds' breast with white, ivory black, a little cobalt, and as you shade down with a trifle burnt sienna, then the least bit of zinnober green.

For the wings, use white, black, and Antwerp blue, while some of the wing feathers

have bright touches of light cadmium and madder lake, shaded with yellow ochre and black.

The tail feathers are painted with same colors, with the exception of those near the body and under the wings which are lighter. Use for these white, black, and a trifle yellow ochre. The male bird is of a brighter plumage, although the same palette may be used, intensified somewhat with more cadmium, yellow ochre and madder lake for the back and wings, and for the head near bill, use yellow ochre and madder lake, shading to dark, almost black, by adding Antwerp blue and black.

A most pleasing effect may be had by painting this design upon crêpe lincrusta, that is the lincrusta design imitating crape. In this case the same directions may be followed as to the general coloring. Ground glass is another material which gives delicate and pleasing results, while nothing could be more charming for fabric painting than this dainty design.

Upon blue satin, of a robin's egg tint, moleskin velvet in dye colors, or bolting cloth, it will show to excellent advantage, and in this way can be adapted to a mantel valance, or as over-drape to portière, with pleasing effect.

We have this hand-painted study, 13¼x45 inches, which we will rent at \$1.50 per week to those desiring to copy it.

Criticisms.

"Reha": Your copy of *Scene on the Susquehanna* shows your need of elementary instruction as to both drawing and color. Learn to draw correctly, or else trace your outlines from a correct model, if you wish a picture of any merit. The lessons given in *Brush Studies* from month to month, will doubtless assist you in many points if you study them carefully. Your copy has no distance whatever. Distant foliage or mountains should be painted flatly, the colors subdued in order to give aerial perspective. Your distance is, on the contrary, as pronounced as your foreground, and the paint laid as heavily. Do not stipple on your color, but lay it flatly, then where the lights are seen, paint in crisp touches. It is this

contrast which gives fullness to foliage, throwing it well out. Stippling and specking it all over suggests nothing whatever but *paint*. Still water should always represent a level surface, not a slant, and water lines should always be straight. The drawing of the cattle is as bad as bad can be. Never be satisfied with anything so untrue to life. Whatever you do, aim at correct drawing. Better to draw or paint the simplest thing you see, true as to form, than to try to do what is beyond you, and fail so utterly. You have asked a candid opinion, so we may hope that this will in no wise discourage you. Be content to begin at the beginning. The *Easy Lessons in Drawing and Painting* are more suited to your capacity than *Brush Studies*, which are intended for advanced workers. We would advise you to copy good studies in connection with the instruction given. You would be astonished could you contrast your copy of this subject with the original, as there is scarcely one single point of similarity to be seen.

"O. A.," Poughkeepsie, N. Y.: Your copy of *Scene on the Susquehanna* shows some excellent points. The enlargement is especially good, and the drawing of cattle very meritorious. The faults of your work are a stiffness and conventionality as to form, and a weakness as to coloring. Whereas the original is suffused with sunshine, giving the effect of a warm summer's day, your coloring is cold and entirely lacking in the sunny glow which is the charm of the subject. There are two features tending to this effect which we will point out to you. To produce the effect of haziness, requires a softness as to outlines. These should appear to melt into the sky tones, whereas your outlines are sharp and decided. Again in coloring, more cadmium and madder lake are needed in your palette, while the russet tones of the foliage call for more burnt sienna. The distance shows foliage, not mountains, and this as described in the directions accompanying this subject, is a faint purplish gray, warmed with yellow, giving an effect of dreaminess and delicacy to the scene. Instead of this, you have painted mountains coldly gray against the sky. Your other copy of *Winter Twilight* is better as to coloring, and your

enlargement from so small a design is excellent. The snow is too uniform in tone, and should be more broken, with stronger lights and deeper accents of shadow. Your copies are on the whole deserving of much praise, and such conscientious work as yours is quite sure to be successful.

Brush Notes.

[Selected from Ruskin's *Modern Painters*.]

THE true ideal of landscape painting is precisely the same as that of the human form; it is the expression of the specific characters of every object, in their perfection. There is an ideal form of every herb, flower and tree; it is that form to which every individual of the species has a tendency to arrive, freed from the influence of accident or disease. Every landscape painter should know the specific characters of every object he has to represent, rock, flower or cloud; and in his highest ideal all their distinctions will be perfectly expressed, broadly or delicately, slightly or completely, according to the nature of the subject, and the degree of attention which is to be drawn to the particular object by the part it plays in the composition.

Sublime subjects will be indicated with severe simplicity, while beauty will be expressed with the utmost refinement of which the hand is capable. This may sound like a contradiction of principles advanced by the highest authorities; but it is only a contradiction of a particular and most mistaken application of them.

The frequent advice given by artists is to neglect *specific* form in landscape, and treat its materials in large masses, aiming only at general truths—the flexibility of foliage, but not its kind; the rigidity of rock, but not its mineral character. Details are desirable not for their own sake, but only as they kindle work with life, and stamp it with

beauty. So in landscape, botanical or geological details are not to be given as matter of curiosity or subject of search, but as the ultimate elements of every species of expression and order of loveliness.

There is this difference between the mere botanist's knowledge of plants and the great painter's knowledge of them. The one notes their distinctions for the sake of swelling his herbarium, the other, that he may render them vehicles of expression and emotion. The one counts the stamens, and affixes a name and is content; the other observes every character of the plant's color and form; considering each of its attributes as an element of expression, he seizes on its lines of grace or energy, rigidity or repose, the flower is to him a living creature, with histories written on its leaves, and passions breathing in its motion. Its occurrence in his picture is no mere point of color, no meaningless spark of light. It is a necessary note in the harmony of his picture, contributing alike to its tenderness and its dignity, nor less to its loveliness than its truth.

The rapid and powerful artist necessarily looks with such contempt on those who seek minutiae of detail *rather* than grandeur of expression, that it is almost impossible for him to conceive of the great last step in art, by which both may become compatible; he loses sight of the remoter thought, that details perfect in unity, and contributing to a final purpose, are the sign of the production of a consummate master. It is not, therefore, detail sought for its own sake; not the calculable bricks of the Dutch house-painters, nor the numbered hairs and mapped wrinkles of a Denner, which constitute great art—they are the lowest and most contemptible art; but it is detail referred to a great end—sought for the sake of the inestimable beauty which exists in the slightest and least of God's works, and treated in a manly, broad and impressive manner.

If a person lives where she can get boughs from the bay tree she is fortunate, for if several small branches are laid in among the jars of preserves they will keep it clear of

ants and cockroaches; it has been thoroughly tested, but they must be renewed at least every two months, as they lose their spicy aroma after that time.



CONDUCTED BY LAURA WILLIS LATHROP.

THROUGH THE HEATED TERM.

MUCH comfort may be gained during this period if a systematic adoption of ways and means for the exclusion of heat from our homes be pursued. During no month of the year is the heat so oppressive and so conducive to both physical and mental prostration as now; and all efforts to render it more tolerable will be well repaid in the general family comfort. It is advisable to make a special effort to rise earlier during this month that the blinds, windows and doors may be thrown open to admit the refreshing coolness of the early morning. Its tonic influence will reinforce us against the sultry atmosphere which is ushered in almost simultaneously with the fervid rays of the August sun.

If windows are provided with screens so constructed that they need not be removed at night, much inconvenience and the annoying ingress of flies and other insects is avoided. Those which slide up and down in the casing, or better still, those provided with a small slide at the bottom, allowing the passage of the hand in opening and closing blinds, are commended.

As soon as the air has lost its dewy freshness, close the blinds, and in the sleeping apartments, the windows also. These should remain closed during the entire day, and both blinds and windows be opened immediately after sunset, to admit the evening air now robbed of its fiery attendant. Of all plans known to us, we have found the one of *excluding heated air* most conducive to cool apartments. It should be unnecessary to say that the windows of sleeping rooms should be kept open sufficiently during the night to admit plenty of fresh air, care being taken to place the bed in a location insuring security from draughts.

Those having a decided antipathy to night air on the plea of its dampness, forget that warm air is more heavily laden with moisture in suspension, than a colder atmosphere. We

heartily second the sentiment of a celebrated authority, who strongly advocated the admission of night air as being the only kind of *pure* air available at *night*, and eminently superior to that rendered noxious by the exhalations of the unhappy victims of closed rooms, implanting as it does the germs of dread disease, and laying the foundation of a large percentage of the tuberculous cases so alarmingly on the increase. Dr. Brown-Sequard has recently made some experiments that show why the expired air of man and animals is so deadly. From the condensed *vapor* of expired air, he produced a liquid so poisonous, that when injected beneath the skin of rabbits, it produced almost instant death. His conclusions are that the expired air of man contains a poison more fatal than carbonic acid.

This subject of damp air carries us, next in order, to the cellar. The philosophy of cellar dampness is very simple if we but give it thought. Just as the moisture of the heated air of a room is condensed on the outside of a glass of ice-water, so does the moisture in the hot summer air, if admitted to the cellar, condense on its cool inner surface, and often to such an extent that it may be seen trickling down its sides. Mustiness and mold are sure to follow, poisoning the atmosphere of the rooms above, engendering diphtheria, typhoid fever and kindred ills. As the breath of life, then, depends literally upon the condition of the cellar, let the windows be closed during the day, opening them after sunset and reclosing them after sunrise. One will be well repaid for the trouble.

Heavy wire screens or grating before the windows will prevent the entrance of prowling animals. If your cellar is cemented or of stone, a rinsing of hot water and copperas or potash, will render it perfectly sweet and pure. Where this is not practicable, a thorough sweeping overhead and down the sides, and fumigating with sulphur will accomplish

the same result. Drains and cess-pools may be purified by flushing them with hot water and potash, or even common washing soda.

Flies will occasion little annoyance to the housekeeper, who, fortified by screens in windows and doors, takes care that no garbage shall collect without, while a systematic course of starvation for flies is pursued within. If tables are quickly cleared, dishes washed, floors swept, and everything eatable placed out of their reach, they will soon take their departure for more sumptuous quarters. An effectual and harmless mode of extermination is to sprinkle the room freely at night, with Persian insect powder, and close both windows and doors until next morning, when the flies, asphyxiated (not *poisoned* as some suppose), should be swept up and thrown into the fire.

The selection of food with a view to cooling effects is of the greatest importance. Nature has so provided a succession of fruits and vegetables in addition to the plentiful supply of fish, eggs, poultry and meats at this season. Meats should be used sparingly, choosing chiefly the lighter kinds, the system requiring cooling and healthful juices rather than carbonaceous food. Vegetable soups or *purées* should take the place of the heavier meat soups.

Fish, salads and eggs, served in a variety of ways are both wholesome and acceptable. Such articles as fish, flesh and berries, if placed on ice for preservation, should remain there until wanted for cooking.

Vegetables keep in very good condition for a short time, in a cool cellar. They should never be left in the wilting atmosphere of a heated kitchen.

Fruit should be placed on the table twice or thrice a day, if possible, and whether in its natural state, or prepared in some of the many delicious forms, should be thoroughly chilled. If one has not the facilities of refrigerator, ice, etc., a cool, well-kept cellar is not to be despised.

Melons, summer apples or pears are rendered delightfully cool if submerged in a pail of very cold water, placed on the cellar floor for a few hours before serving.

Numberless ways of adding to the comfort of the household—self included—will suggest themselves to the painstaking housekeeper.

Some Excellent Dishes.

GREEN CORN PIE.—To one quart of sweet corn, cut from the cob, or canned, add one quart of cold boiled veal cut, in small cubes. To the stock in which the veal was boiled, add one tablespoonful of butter and a teaspoonful of flour rubbed together. Season highly with pepper and salt, let come to a boil and set aside to partially cool. Line the sides of an earthen baking dish with a *rich* baking powder or biscuit crust, pour in the veal and corn, and cover with the gravy. If there is not enough to cover, add a little water, or better still, sufficient milk or cream. Cover with a top crust, having an opening in the center; bake three-quarters or a whole hour, according to oven, which should be rather moderate. Spring chicken may be boiled tender and added in place of veal. Either is delicious.

CURRY OF LAMB OR MUTTON.—Put three tablespoonfuls of butter into a kettle with an onion chopped fine. Stir over the fire until the onion becomes a light straw color. Then add three pounds of lamb or mutton, cut into pieces about two inches square. Cover the kettle tightly and set it back where it will simmer slowly for an hour, stirring occasionally. Now add three teacupfuls of water and a cupful of stewed tomato. Stir thoroughly and place where it will cook slowly for another hour if lamb, and somewhat longer for mutton. Add a teaspoonful of curry powder mixed with two tablespoonfuls of water. Season well with salt, add a pinch of pepper, simmer for twenty minutes and serve with boiled rice. Veal is excellent served this way. Those who are not fond of curry powder may cook the dish as directed, omitting that. Curries are very wholesome in hot weather.

RICE SOUP.—This is made by using mutton stock which has been cooled and skimmed, adding a half teacupful of rice which should be soaked for a couple of hours, before adding, in lukewarm water. Season with salt and pepper. This is especially healthful in warm weather. It is an excellent diet for children afflicted with bowel complaints, often controlling obstinate cases without the aid of medicine, especially when a change of diet is indicated. Omit the pepper in these cases and add a slight grating of nut-

meg, if agreeable. It is well to serve this soup once or twice a week in hot weather.

TOMATO SOUP.—Put one tablespoonful of butter into the kettle with one heaping tablespoonful of chopped onion. Stir over the fire until the onion is straw-colored. Add one tablespoonful of flour, stir a minute longer and then add one quart of tomatoes—already stewed—and two teacupfuls of hot water, one tablespoonful of sugar, one teaspoonful of salt and a scant half teaspoonful of pepper. Simmer ten minutes, strain and pour over a half teacupful of cracker crumbs.

TOMATO SALAD.—Peel tomatoes (without scalding), using a very sharp knife. Cut in thick slices, and arrange upon a bed of lettuce leaves. Pepper and salt to taste. Pour over them either a mayonnaise dressing, as given in previous numbers, or a cooked salad dressing.

COOKED SALAD DRESSING.—Four eggs well beaten, four tablespoonfuls of vinegar (weakened by adding same amount of water), four tablespoonfuls of melted butter. Put these ingredients into a stew-pan, set in a vessel of boiling water and stir until as thick as very thick cream—do not allow it to bubble. Remove from the fire and add one teaspoonful of salt, one-fourth teaspoonful of pepper and one tablespoonful of mixed mustard. Some like double the amount of mustard. Oil may be used instead of butter. Either will keep for weeks in a cool place. Fine for salads of potato, lettuce, celery, string-beans, or almost any form of salad. A tablespoonful of chopped onion, combines well with almost any vegetable in a salad.

DAINTY BREAKFAST MUFFINS.—Two eggs and two tablespoonfuls of white sugar, beaten together. One and a half cups of

sweet milk, one teacupful of white corn meal, two cups of flour with two teaspoonfuls of baking powder sifted together. Add one level teaspoonful of salt, and one tablespoonful of melted butter. Bake in gem pans fifteen minutes.

FRIED TOMATOES.—Remove a thin paring from each end of a half dozen nice tomatoes, then divide into slices about half an inch thick. To a cupful of cracker crumbs, or grated bread crumbs, add a finely chopped onion, and salt and pepper sufficient for seasoning. Fill the interstices of the tomato with this stuffing, and fry a rich brown in butter or fresh pork gravy, or half of each. A delicious side dish.

IMPERIAL PUDDING.—Boil together in a double boiler half a cup of rice and two cups of sweet milk. When done add a cup of sugar, four tablespoonfuls of rich strawberry juice, and half a box of gelatine which has been soaking for two hours in a cup of cold water. Stir well together and place in a pan of broken ice, stirring occasionally. When cold add two cups of whipped cream, beaten to a froth. Pack in a pudding mould, and set away to harden on ice. When ready to serve turn it out upon a flat dish and heap strawberry sauce around it. This forms a delicious cold pudding. Orange juice may be used for flavor, and orange jelly broken into irregular pieces, may ornament the base.

This department is open to queries, and correspondence on domestic topics. All communications should be plainly written, one side of the paper only.

Address: **INGALLS' HOME MAGAZINE,**
 HOUSEHOLD DEPT. **LYNN, MASS.**

If you are a thrifty housewife, you should have a rag-bag, and I will tell you how to make one. Take a strip of material the size of an ordinary chair-back, linen or woolen stuff will do; embroider it at one end and fringe it, turn over the other and work it to match, so that two rows of fringe and work

appear one above the other. Sew a piece of muslin at the back to make the bag and some rings at the top, through which run cord; hang it inside a cupboard, and put in your rags. If you do not want them or the money they will bring, sell them for the benefit of the poor.



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CONDUCTED BY LIDA AND M. J. CLARKSON.

A Pretty Bag for Holding Cabinet Photographs. Dust Bag. Table Scarf, Etc.

A PRETTY rack for cabinet photographs, stereoscopic views, etc., is made in the following manner: Take a small wire broiler or toaster, and bend the handles down on the outside until they form supports, and will permit of the boiler standing when opened so as to form a pocket. Now gild, bronze, paint, or leave it plain, as your fancy dictates. Open it wide and measure the length from one side to the other, also the width. Cut a piece of cotton wadding the exact size, and cover it with satin on both sides and when it is all neatly finished, fold it across the middle. Set the broiler up in position and slip the satin in; fasten it at each of the four corners with silk thread sewed over and over around the wire. A bow of ribbon placed at the joining of the handle to the sides is an improvement. They can be made very elaborate or otherwise, to suit one's taste and pocket.

Another way of using broilers for fancy work is to get a very large strong one and make a wall pocket of it. Do not bend the handles down, and in place of lining it, weave ribbons in and out of the wires on one side, using two contrasting colors of ribbon, about two inches in width. Place the broiler against the wall, and let the side with the ribbons fall forward enough to form a good sized pocket, the ribbons must then be carried across the ends and fastened securely to the back. Place bows of ribbon on the handles; hang on the wall, and you have a strong, elaborate-looking wall pocket, at a small expense and a little trouble.

I recently saw a beautiful duster bag, which was worthy of a place in any parlor. The materials were a strip seven inches wide by twenty-four inches long, of fine heavy bed-ticking, striped with quarter inch stripes of blue and white, tinsel cord in several shades (about a yard of each shade), red,

blue and yellow embroidery silk, a strip of cardinal red satin of the same dimensions as the ticking, a large ring to hang it by, one dozen small crescents and half a dozen large ones. Cut one end of the ticking to form a point, and leave the other square or straight across. For a distance of about eight inches on each end, cover each white stripe with a row of herring-bone stitch, alternating the red, blue, and yellow till you have crossed the strip. Then through each blue stripe put a straight row of tinsel, using the colors to suit yourself. Now line it with the red satin, and turn up the end you have left square, to form a pocket. Slip the other end through the large ring and let it lap over for a flap to the pocket. Sew the crescents, that is, the small ones, six on each side of the point, and a large one just at the point, and put the other five large ones across the bottom of the pocket. The effect when finished, is beautiful and very oriental in appearance.

A table scarf I have recently made is so handsome, that I shall try to describe it. Here again bed-ticking was my foundation, but in this case was striped with inch stripes of dark blue and dark red; the blue stripes had hair stripes of white through it, but the red was plain. I bought black velvet ribbon one-half inch wide, an assortment of embroidery silks, and some yellow sateen. I counted my blue stripes (there were eight) before buying the velvet, and then purchased just enough to cut into eight strips, each three inches shorter than the length of my table scarf. I doubled the scarf in the middle and basted a line of white thread through the fold, then found the middle of each velvet strip, tacked them to my scarf, allowing the middle fold of each to correspond with the line of basting in each blue strip. I basted them the entire length, and fastened the edges of the velvet with fancy silk stitches. Through the red stripes I put stitching of different colored silks. Through one a row of yellow stars, another a row of herring

bone, and so on till all were embroidered; then I fringed three inches on each end of the scarf. The inch and a half of velvet which hung over the fringe, I left loose, and turned in the ends to form points, tipped each one with a pompon, alternating red and yellow. I lined it with yellow sateen, which I also fringed. Everybody who saw it admired it very much, and all were surprised to learn that common bed-ticking formed the foundation.

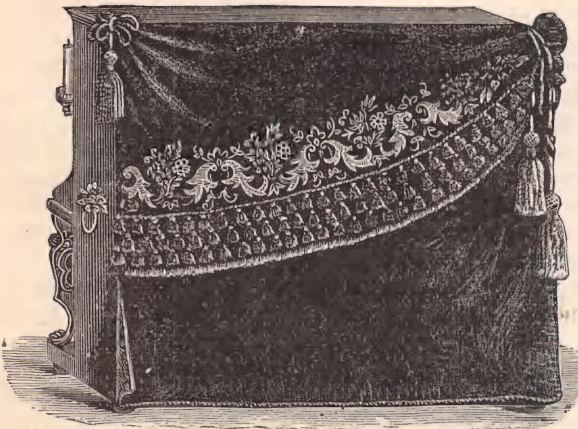
MRS. J. B

Decoration for Upright Piano.

ONE of our readers desires a suggestion for decoration of upright piano so placed that the back faces the room.

The illustration here given shows a very handsome arrangement of drapery for this purpose. The back of instrument is draped with a dark shade of felt, the under part being edged with a heavy worsted cord. The upper drapery is caught up at the corners with cord and tassels, and finished with a tassel fringe.

The embroidery is appliqué couched down with silks and wools in the manner described in our *Embroidery Department* this month. Of course other styles of decoration may be substituted, and those who handle the brush can paint a pretty border design either in



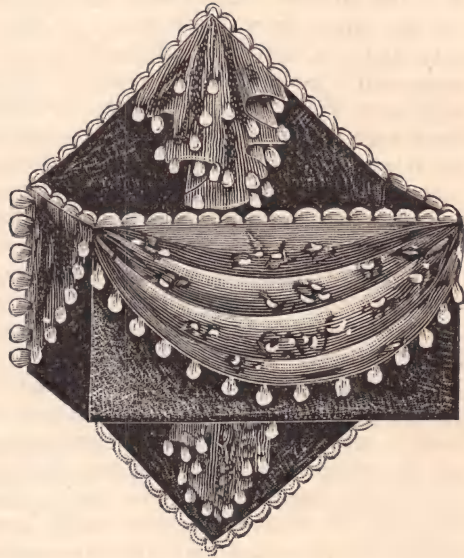
SUGGESTION FOR PIANO DECORATION.

plain or Kensington painting if preferred. If this drape is too expensive, the back of piano may be entirely covered with lincrusta walton in a design of fret work or carving

and stained in imitation of rosewood. This with a narrow slip scarf upon the top makes also a very handsome decoration.

A Novel Wall Pocket.

THE accompanying illustration shows a very simple, yet pretty wall pocket, easily made and quite inexpensive.



WALL POCKET.

Take an ordinary cigar box and glue it firmly to a board shaped as here shown, or else glue two pointed pieces top and bottom, so that the joining will be even. Cover all neatly with velveteen or velutena and drape as suggested in illustration, with figured India silk bordered with silk tassels. Finish the box and back pieces with a stiff gimp or gold cord caught along the edge in scallops, or a macramé or crochet border stiffened and gilded, makes a pretty finish.

Pillow Shams.

PILLOW shams of colored satin, edged with lace, have small square centers of lace and insertion fastened upon them with ribbon bows at the corners, which should point toward the sides of the under square.

LITTLE MRS. GRAY'S LAMBREQUINS.

RUTH HUBBARD.

MRS. GRAY had been sweeping her room one morning in the early part of last winter, and had just commenced to put the things back in their places; this part of the work she always lingered over lovingly; if you had asked her why, she would probably have told you, that most all the little ornaments and bric-à-brac of her sleeping rooms were gifts from different friends, and that she always had such sweet memories come to her when she handled them. Some brought back the sweet memory of her marriage morn, some even farther back to her childish days; and then again to the early flush of her young womanhood, when she had tried to do her duty as a Sabbath School teacher, and her little girls had prettily remembered her at Christmas-tide. She looked upon them all as little keep-sakes, and as such were suffered to remain even when they had become shabby with age. As she was thinking of all this concerning the treasures, she had reached the mantle, and was dusting and brushing the lambrequin; she noticed how worn it had grown, and how tired she was of it. Poor thing! it had seen hard service and looked like a veteran.

Mrs. Gray had been sick some months in that room, and in consequence everything looked a little the worse for wear, especially the lambrequin, for in spite of remonstrance, some of the medicine bottles would persist in arraying themselves on this same long-suffering lambrequin. The great question was how to get a new one. It would have been very easily answered if the wherewithal had been just a trifle more plenty; but this was wherein lay the trouble. The good woman said to herself, it is really not an article of necessity, and I suppose I could take it off entirely; but she involuntarily shuddered at the thought of the white marble, discolored with age as it was, being allowed to show out in all its pristine ugliness.

Well, Mrs. Gray had to give it up for awhile, still the thing haunted her, for though she did not show it to those around her, there was an under-current of lambrequins in all her thoughts. A dear old lady's

saying came to her with renewed force: "Do the best you can with what you have." She wondered how she could; there was no use in trying to make the old lambrequin over; it was past redemption, excepting the fringe. In consequence she almost despaired, till one day she was looking in her chest of woollens, when she came across a pretty stand-cover, that she had never used. It having been a gift from a dear friend, and not having a table that it was suitable for, she had it kept very precious. As she unfolded it now, the lambrequin flashed in her mind. Yes, there it was before her, and a pretty one too. It was a fine cloth cover, a very dark maroon, embroidered with a gold vine for the border. Similar to the piano covers so extensively used a few years ago. Nothing very elegant, but quite good enough for the purpose. Besides it would harmonize very prettily with the bright gold paper of the room, which had sprays of slender maroon leaves over its shining surface. Therefore, the little woman went to work with vigor, and soon had it under way. She first cut it directly across through the center, then by a little planning she found that one piece would come two-thirds of the way on the board, and allow quite a little to hang over one end. That brought the border on the lower edge and both ends as well. She then hemmed the three sides, and bordered the end and lower side with the fringe, allowing the end that lay on the shelf to hang smoothly, and without any fringe. The other piece she made of sufficient length to cover the other portion of the shelf, allowing it to fall over the corner in the same manner as the other. Where it joined the straight piece, she brought it into a cluster of plaits on the underside of the other portion and on the edge of the mantle. As she was making it, she thought of how easy one could have a beautiful lambrequin for library or parlor, by converting the chenille table covers that come in such rich and handsome designs, into these mantle hangings. This she thought was quite a bright idea, for there are so many who cannot, and even if they could, do

not have the time to embroider, and so let their mantles remain as they are, where by exercising a little ingenuity they could have them quite attractive. While she was busy thinking she was no less busy sewing, and soon she had her work completed, and with hammer and tacks had it fitted in its place and ready for inspection. It did not fail to awaken considerable admiration, not so much for the lambrequin, as one lady remarked, but more for the original idea. It really had made a very pretty hanging, and being so dark, it showed up the delicate vases, and the little china tea set that adorned one end of the mantle, to perfection. Taking it altogether it was a vast improvement over the old one.

That old veteran she converted into a rug for the girl's room. Mrs. Gray felt so gratified over the success of the good old lady's motto, that she determined to try what could be done for the spare chamber. Accordingly she went to rummaging for something to do with. Is there any other word that expresses so exactly the manner a woman looks for anything, as that funny word rummaging? Diving into dark corners of closets way out of reach, turning patch-bags inside out, hauling and pulling trunks, going through bureau drawers—to all appearances, a young cyclone could cause very little more commotion. That is just the way little Mrs. Gray looked, and she was finally rewarded by finding a bright red, Roman cloth house-

dress, she had worn some years before, and hung away thinking it would come in nicely for something. It was quite worn, but the back breadths were good, and not much soiled, so that it did not take long to have a very nice lambrequin. She bordered it with the old fringe which had kept its color very nicely, then looped it a little one side of the center, fastening it with a profuse bow of peacock blue ribbon. In this room she had lace bordered scrim curtains, draped from poles. It took so much ribbon with which to loop them back, that Mrs. Gray crocheted strips to fasten them, and found they were not only cheap but pretty. In her own room she hung cream colored imitation Madras, there being three windows (real Madras came too expensive), and she found the imitation did very nicely for a sleeping room.

Then, as some one complained of having such an elegant pin-cushion on the bureau, that one was afraid of sticking a pin in it, for fear of hurting the delicate affair, Mrs. Gray took the piece left from the maroon lambrequin and covered a large cushion with it. She utilized the embroidered vine into a border for the cushion, and had the top cut into points and adorned with yellow silk balls. All these little things took some time for her to accomplish, but she felt fully repaid for the trouble in the consciousness of trying to beautify her home, and in so doing making a brighter, prettier dwelling place.

Inexpensive Contrivances for Dress and Decoration.

PRETTY aprons for morning wear may be made out of white linen, with roses or other flowers cut out of flowered sateen, and tacked on lightly, and then button-holed in white flourishing thread. I have seen a particularly pretty one made out of a brown Holland, trimmed with bands of turquoise-blue sateen, flowered with moon daisies, which were put on in straight lengths and buttonholed round the edge, with a touch here and there of flourishing thread to give effectiveness to the petals of the flowers. Dressy aprons may be made out of cream-colored Madras muslin, with the addition of a yard or two of lace

insertion, if the pattern on the muslin is ornamented in colored silks to match the bows, which ought to be of two or more contrasted shades.

JEWEL boxes of most exquisite finish can be made by gluing ivoryine to cigar boxes. It is better to have the cutting and piercing of holes done at a book bindery, or art store, as some skill is required to prevent cracking or rough edges. We are sure that our readers will be pleased with this dainty novelty, and as holiday work begins to be thought about, these suggestions should not be forgotten, as many most beautiful gifts can be made out of this material.

Decorative Embroidery & Painting.

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CONDUCTED BY LIDA AND M. J. CLARKSON.

COUCHING.—MODE OF WORKING BORDER IN APPLIQUE AND COUCHING.—IVORINE AND CELLULOID PAINTING.

IN our last number we spoke of couching, a feature of embroidery most valuable to the worker in many instances, especially as an outline in *appliqué* design.

Couching proper includes all kinds of embroidery in which the silks, flosses or crewels are simply laid and then caught down by threads coming from the back of the fabric. For this reason it is often styled *laid* work. There are many ways of varying this style of embroidery, either by the manner of laying the couching threads themselves, or by the different styles of working the fastening threads: That is to say, instead of simply crossing the couching lines with stitches at right angles, they may be caught down in



BORDER IN COUCHED OR LAID WORK.

herring bone, button hole, or cross stitch, either closely or at intervals, or variety may be given in many fanciful ways by these fastening threads, worked in diamonds, or half diamonds, squares, zigzags, etc.

Sometimes the couching lines are composed of heavy cord, narrow ribbon, braid, or coarse wools, eider down wool being especially pretty for the purpose.

Gilt braids and gold threads are much used in this work, Japanese gold thread having been lately introduced especially for this purpose. This is a style of embroidery so simple, and yet so showy, as to make it very popular, and many articles are richly decorated thus with very little trouble or expense.

Our illustration shows one of these simple,

yet showy designs, which can be adapted to a variety of uses, such as the borders of portières, scarfs, valances, etc. In this instance a scalloped band of velvet, one and a quarter inches in width is set upon cloth of a contrasting or harmonizing color, and outlined with couching threads of wool sewed down with silk. Another line of couching finishes the band at top, with a line of feather stitch between this and the lower line. In the center of each scallop are rays of the wool. Olive and pale blue, with *écru* wool, makes a pretty combination; or the scalloped band may be in terra cotta, edged with *écru* wool, sewed down with pink or olive silk. Rose wool couched down with silver threads is another pretty fancy, or blue with white.

There is a fascination in combining these wools and silks, the softness of the wool and the sheen of the silk, lending a peculiar charm to the work. Generally speaking, borders are more desirable as a finish to table or piano covers than any other mode of decoration, elaborate patterns upon the material being broken up or lost in the corner folds or drapings, while a group of flowers worked in the plain open space between is apt to be stiff and conventional.

For couching, or laid embroidery, it is quite necessary to have an embroidery frame, as the work must be tightly stretched to look well. These frames can be made at home, but more convenient ones are to be had at so reasonable a price that it is hardly worth while to try to construct one which at the best is likely to be a bungling affair. Almost any fancy work dealer can supply these frames, and a very desirable one which can be fastened conveniently to any table with revolving rollers, regulated by thumb screws, is made to hold the material tightly stretched, but allowing it to be rolled along as necessary. In this frame plush can be fastened without crushing, which is a very great advantage.

Decorative Painting.

A VERY pretty novelty in painting is the ornamentation of ivoryine and celluloid for decorative purposes, these materials being well adapted to the construction of many beautiful articles, their peculiar delicacy rendering them very appropriate for dainty uses. While no more than ordinary skill is required, a truly artistic value may be given to the work in proportion to its real merit. The charm of the old ivory paintings, with their delicate cameo finish, seems revived in these paintings upon this ivory-like surface.

Daintiness should characterize the whole work in order to produce a desirable effect, and to this end delicate designs are most appropriate. Amongst the most desirable are the sweet briar rose, Chinese anemone, azaleas, tea roses, apple blossoms, etc. All heavy subjects should be avoided, either as to form or color.

The greatest difficulty to be encountered in painting upon this material, is the smoothness and gloss of its surface, which does not readily take either penciling or paint. This is readily overcome by covering the ivoryine with Chinese white in water color, applying several washes, until a soft, lusterless coating is given, which takes the penciling as freely as paper. You can now sketch in your design with perfect ease, and after one coat of paint is laid, the work may be proceeded with, just as in ordinary painting. We allude to oil colors, of course, which as a rule give the greatest satisfaction, although sepia in water color is sometimes preferred. If sepia painting is desired, we should still advise the oil color, as the same effects can be had with better results.

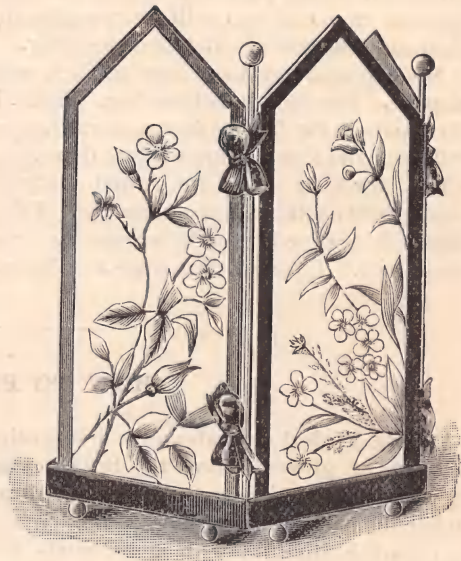
We give here a suggestion as to one of the uses to which ivoryine or celluloid can be put for decorative purposes, but we might name many others. The material comes in sheets, and can be cut with very sharp scissors after scratching with a fine awl to prevent cracking or ragged edges, or it can be purchased in panels already cut.

To construct this little table screen, three panels are sloped to a point at top as shown in illustration, and the whole neatly edged with ribbon. It is best to line the panels with pasteboard forms covered with silk or satin, gluing them together neatly. Small ledges or strips of wood about three-fourths

of an inch in width, covered with plush, form a base into which the panels are slipped. Lastly they are fastened together by gilded knitting needles slipped through loops of ribbon, with gilded balls at top and also for feet of screen. Small round button moulds answer this purpose.

The whole work requires nicety of touch and handling, as any glue upon the plush or ribbon defaces the article. Directions for painting are unnecessary here, as they are given each month in our other departments.

A very handsome portfolio for the table or easel can be made with a plush cover, having a hand-painted ivoryine panel set in its center



IVORINE SCREEN.

with nickel fastenings. This must be the work of the bookbinder.

Book covers of ivoryine simply perforated and tied at the back with silk cord or ribbons are also unique and beautiful. In this way one can bind original water color drawings or sketches, pretty little etchings, collections of dried grasses, flowers or seaweeds, with illuminated text done by hand. Such books are simply charming.

We have a number of studies in our assortment of hand paintings, particularly suited to this work, which we can rent at reasonable prices.

TALKS ON FLOWERS.

J. B. KETCHUM.

AN amateur desiring to be successful in the culture of plants, will have more regard for quality than quantity, and will not undertake more than can carefully be attended to. Choose only the best varieties, they will give the most pleasure in the end. It requires as much patience and care to grow a poor plant as a good one. The amateur who tries to grow a large variety of plants, does not as a general thing succeed, as he cannot bestow on them the care and attention necessary to their successful growth. So in cultivating plants, give them the best possible care, and you will be rewarded by their vigorous growth and free blooming.

Some people say they have no luck with flowers. For *luck* substitute *love*. EBEN. E. REXFORD, in the *Ladies' Home Journal*, says: "Those who love flowers will not depend on 'luck' for their successful growth, but will study their habits and requirements. This I firmly believe will enable persons to grow them well." Love for them leads to a knowl-

edge of all their wants, and when you have learned this, you may depend on being successful with them, and not till then. Putting a plant in a pot and placing it in the window is not enough. You must know what soil it requires, how much water it needs, you must give it sufficient heat, and keep it clean and free from insects. If desirous of indoor growth, study the requirements of house plants. A kitchen window is a much better place for most plants than the parlor, for there they will get more moisture.

There has been a great deal of talk about the moon flower, a late novelty, but to my eyes it has not half the beauty of the dear old morning glory, with its purple and pink and white flowers, like tiny fairy trumpets, trained over a porch or trellis, they soon cover it with a luxurious growth. It may be also grown in the house to very good advantage.

The sweet pea may be grown successfully in the house. Its perfume is very delicate, and it is now the "fashionable flower."

HOW TO PUT ON GLOVES.

A GREAT deal depends on the first putting on of gloves. Have the hands clean, dry and cool, and never put on new gloves while the hands are warm or damp. Where a person is troubled with moist hands it is well to powder them before trying on the gloves; but in most cases, if the hands are dry and cool, this is not needed. First, work on the fingers, keeping the thumb outside of the glove and the wrist of the glove turned back. When the fingers are in smoothly, put in the thumb and work the glove on very carefully, then placing the elbow on the knee, work on the hand. When this is done, smooth down the wrist and button the second button first, then the third, and so on to the end. Then smooth down the whole glove and fasten the first button. Fastening the first button last when putting on a glove for the first time, makes a good deal of difference in the fit, although it may seem but a very little thing. It does not strain the part of the

glove that is the easiest to strain at first, and prevents the enlarging of the button-hole, either of which is sure to take place if you begin at the first button to fasten the glove.

When removing gloves never begin at the tips of the fingers to pull them off, but turn back the wrist and pull off carefully, which will, of course, necessitate their being wrong side out. Turn them right side out, turn the thumb in, smooth them lengthwise in as near as possible the shape they would be if on the hands, and place away with a strip of white Canton flannel if the gloves are light, but if dark colored the flannel may be omitted. Never roll gloves into each other in a wad. There is always some moisture in them from the hands; consequently when rolled up this moisture has no chance of drying, and must work into the gloves, making them hard and stiff and of very little use after, as far as looks or fit are concerned.

—Dry Goods Chronicle.

Easy Lessons in Drawing and Painting.

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CONDUCTED BY LIDA AND M. J. CLARKSON.

MORE HINTS UPON FOLIAGE.—DRAWING IN PENCIL AND IN WATER COLOR.

LAST month we suggested the wisdom and expediency of beginning with "bits of Nature" rather than with elaborate compositions, and although we have given some hints far in advance of our earlier lessons, these will never come amiss, as they are general principles often involved in the simplest sketches. We must now however retrace our steps to more elementary subjects, the

true art. To make clearer the proper relation of simple parts to a whole, we will instance one example.

We have given emphasis to the fact that in drawing foliage, while the general character of the tree is to be given, minor details are to be ignored, and yet these details must be thoroughly understood if you would express general effect truthfully. If you succeed



A STUDY OF LEAVES.

simple parts of an object, then the object itself, until we may finally proceed to group these objects into a whole, not forgetting the relation each bears to that whole. In this way your advancement will be not only thorough but progressive, your capacity for observation enlarged with less liability to lose sight of these underlying principles of all

with these first principles of design, you may hope to be equally successful in conveying the expression of a general idea, and whether a leaf be the subject in all its minute detail, or a tree in its general character, it is necessary to be able to portray either, in order to the best results. In fact if you cannot draw the leaf correctly, you will be pretty sure to

fail in the delineation of the tree, for the leaf is by far the easier, and if you study it carefully, it will help you in expressing the true character of the tree, as you could not do if you failed to comprehend clearly these first principles of design developed by a study of the leaf. This may seem like taking a step backward, after the progress made in drawing, but it is on the contrary, a long step forward.

Drawing is not to be learned like Kensington stitch or crochet, and all the rules and directions ever laid down will not teach you its simplest beginnings. These are truths of Nature to be learned only by observation and a perception of *form*, and to be able to draw something which *looks like Nature* is not enough. Your mechanical execution may be good, and you may be able to imitate fairly well what you see, but unless you have an intimate acquaintance with Nature, and a familiarity with her forms of expression, you will never make anything more than a mere copyist.

We wish we had time to touch a little in this lesson upon the principles of design, as we know many of our readers are capable of really meritorious work in this direction. You may be doubtful of your own ability, but never having made the effort, do not imagine it an impossibility, or something which must be left entirely to the professional artist.

Now designing is not only a most fascinating employment, but a remunerative one, as original work of merit is always in great demand. The practice of combining simple forms either in continuous or detached patterns, is one of the simplest methods, and will suggest to you an astonishing variety of ideas, besides giving facility of hand and acuteness of perception. However, we must leave this feature of work to your own judgment for the present.

We have here some elementary leaf forms which we give you for practical work in outline and shading. After you have copied these, and enlarged them according to directions given in our earlier lessons, try sketching a natural leaf, placing it in different positions and lights. These *fragments* are better for your pencil practice than bolder subjects which call for charcoal and a different method of handling.

Lessons in Water Color.

We have already remarked that these lessons in water color are intended to supplement the drawing exercises, and that both should be carried on simultaneously, so in this month's study the design of leaves will be found very useful practice as a color subject. In fact greens in leaves or in foliage present one of the greatest difficulties to the beginner, and we would recommend, therefore, the earnest study of some such subject as this sketch affords. In drawing, and afterwards coloring some of these simpler forms, you will not only become deeply interested, but will acquire much useful knowledge. With this in view, we shall aim to so combine our *Easy Lessons in Drawing and Painting*, that both shall receive equal attention, and our subject for study be adapted as nearly as possible to either branch of work.

It may seem like endless repetition to say that you must learn to draw before you can hope to succeed well in painting, but we have met with so much ignorance upon this point, that we are forced to urge this matter again and again, for whatever difficulties you may meet in your drawing lessons, you will not find an escape from in painting. What is painting indeed but *drawing in color*.

After you have sketched the leaves in outline, studied the lights and shades, and copied them in pencil, you may proceed to paint them in water color.

If you can compose a pretty group of any single variety of these leaves you may succeed in making a *picture* out of these seemingly common-place objects. Who has not seen in an ordinary group of weeds by the wayside, or in the lichens and environing grasses of some old stump or fallen tree trunk, some of the most picturesque bits of Nature? Surely if the poet can find "Books in running brooks, sermons in stones, and good in everything," the artist has always ready at hand material for attractive pictures, for surely Nature is most lavish in her gifts, and her pupils need never want for models. And what does the study of a simple group of leaves involve, you may ask. More, perhaps, than you have imagined. First of all, *outline*. This should be correct. Secondly, *grouping*, a more difficult matter, for not one in ten can group flowers or objects naturally and effectively from an innate sense of the

"fitness of things," or a natural taste in arrangement. Then the effect of light and shadow must be carefully observed, harmony, color, all must combine to form an agreeable whole.

As one writer well expresses it "the first requisite of a composition is, that *it should tell its story*. It matters not how exalted or how insignificant its motive may be. The humblest bit of still life that may be selected, a book upon the table, a fruit or flower, a weed or tree, a rock or mountain, a glass of water, or a lake or river, rippling brook or foaming cataract, anything singly or combined, whether in their natural arrangement or ideal creation, are motives which by the power of art and fidelity of imitation may be elevated to the consideration of a subject for a picture." Study then at first the leaf in its simple forms, and then later we will endeavor to show you how they may be wrought into the composition of a finished picture.

The outlines of leaves should be carefully drawn, delicately yet firmly, giving careful attention to those positions involving perspective, for although all your drawing or painting just now be directly from *the flat*, see that you do not make it *flat* as well.

The perspective of a leaf is as important a matter in a drawing or painting as that of a house or other object. Although it is quite unnecessary in painting to define each vein and marking as in your pencil drawing, you will find it useful to indicate their position, noting each turn or fold sufficiently to aid you in giving correct forms to the lights and shadows. After your drawing is finished to your satisfaction, rub down the pencil marks lightly with bread crumbs or eraser, as heavy lines should be avoided. Now observe carefully the local color of the leaf you wish to paint. This tone may be washed in as a general thing first, going over the entire leaf without injuring the effect of the subsequent painting. The middle tint may vary but slightly from the local color, and a careful attention to drawing is required in its application, in order to indicate form correctly;

indeed, it may often be necessary to work in some of the darker accents in order to judge more accurately of the medium tones. As to the coloring, we must in this instance leave it in a measure to your own judgment and experiment. A number of shades of green may be had by combining Antwerp blue, cadmium or gamboge, light red and black.

For lighter or more sunny greens, zinniber green may be used, but all greens are crude unless qualified by other colors, adding black, light red, vermilion, and cadmium as needed. A pretty medium green may be had by using light zinniber green, Antwerp blue, rose madder and black. In shadows, burnt sienna and raw umber will be required, and light red instead of madder or vermilion. The cool gray green of some leaves, or leaves showing the underside, require cobalt or Antwerp blue, yellow ochre, rose madder and black, while the warm, vivid lights of others will need cadmium or gamboge, with a little burnt sienna and raw umber.

Use plenty of water in washing in general tones, but for the finishing of details, veining or marking of leaves, small brushes may be substituted, with less water. As far as possible leave out the lights in washing in color, but where you cannot do this, take out the color in the lights with a clean brush filled with clear water, sopping up the superfluous drops with blotting paper.

We shall in succeeding lessons try to make the method as plain to you as possible, and would here remark in answer to the many who have begged a continuation of the sepia lessons, that the instruction given in that branch, with these lessons, are all that is necessary. "Sepia" is simply water color drawing, and requires the same treatment, only that instead of various colors, the brown called sepia is used, the effect being given by the gradation of tone as in a black and white sketch. Any of these studies or sketches given for water color may be carried out in sepia to just as good advantage, and the same rules as to handling may be safely followed.



Crocheted Patterns.

CONDUCTED BY JOSIE K. PURDY.

NEW DESIGNS.

Crochet Lace—Ring Pattern.

1st Row.—Make a chain of ten stitches and join in a circle.

2d Row.—Eighteen single crochets into the ring.

3d Row.—(*) Chain fourteen, turn and work twenty-two single stitches on the fourteen chain, fasten to ring, chain one and turn.

4th Row.—Twenty-two single stitches on the twenty-two of last row, taking up the back part of the stitch, chain one and turn.



5th Row.—Work back along the twenty-two stitches with slip stitch, separating the seventeenth and eighteenth, the thirteenth and fourteenth, the ninth and tenth, the fifth and sixth, with a purl (five chain), join to ring. This makes one arm, six of these making a wheel. Chain fourteen, fasten to third purl, and repeat from (*).

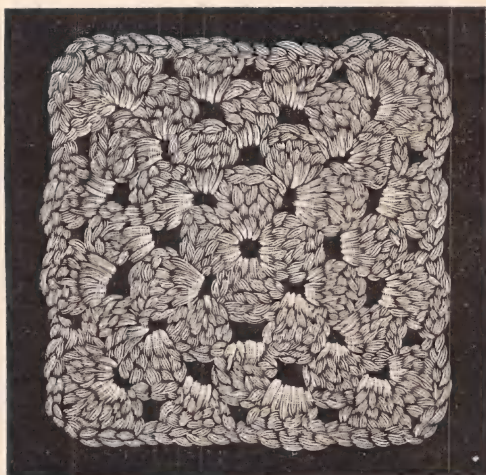
These wheels are fastened together, three making a point.

Crocheted Slumber Rug.

This rug is quickly and easily made, and is both useful and ornamental. It is made in squares and sewed or crocheted together.

It can be made much smaller, and used for a child's carriage. For a sofa one hundred and thirty squares will make a nice size rug, thirteen squares long and ten wide. Each square is of three colors, the fourth row being of black.

Make a chain of five stitches and join in a circle. Into this ring work four chain, three double stitches, two chain, four doubles, two chain, four doubles, two chain, four doubles, break wool, join on next color and chain two (make the knot come in the two chain, so



that the next shell will cover it), and catch in the top of four chain, four chain, turn.

2d Round.—A shell (four double two chain, four double), with one chain between, in each two chain of last row, fasten on third color, fasten as before, four chain, turn.

3d Round.—A shell in shell of last row, one chain, four doubles on one chain between shells, one chain, repeat to the end of the round, fasten on black, four chain, turn.

4th Round.—Shell in shell, one chain, four doubles on one chain of last row, one chain, four doubles on next one chain, one

chain, repeat from beginning to end of round. Fasten the black well, as it is apt to pull out. This completes one square. The rug may be fringed, or edged with a pretty pattern of lace. For a child's carriage thirty squares would be required.

Knitted Petticoat.

MATERIALS.—One pound of Germantown or single zephyr, and four knitting pins, each No. 8, No. 10, and No. 12.

Cast on two hundred and eighty-eight stitches on three pins (No. 8), knit four and purl two alternately all around for about eight inches; then with pins (No. 10), knit plain for ten inches; with pins (No. 12) knit two inches, then ten more inches, decreasing by knitting two stitches together at the end of each pin in every third round. These last ten inches must be knitted backwards and forwards in rows alternately, knit and purl; this is to make the opening for the back. Cast off, sew the top of the petticoat to a shaped band.

For the crocheted trimming, which is worked at the bottom of the ribbed stripe at foot of petticoat:—

1st Round.—One single into each stitch at the edge.

2d Round.—One single into a stitch, miss two stitches, one double, two trebles, three long trebles, two trebles, and one double into next stitch. Miss two stitches and repeat all around.

For the trimming at the top of ribbed stripe:—

1st Round.—One single into a stitch, three chain, miss two stitches, and repeat all around.

2d Round.—Three doubles under each three chain of last round.

A simple cross-stitch pattern is worked between the purled stripes; this may be worked with silk or wool. Rows of cross-stitches to form a diamond pattern are worked above the upper row of crochet.

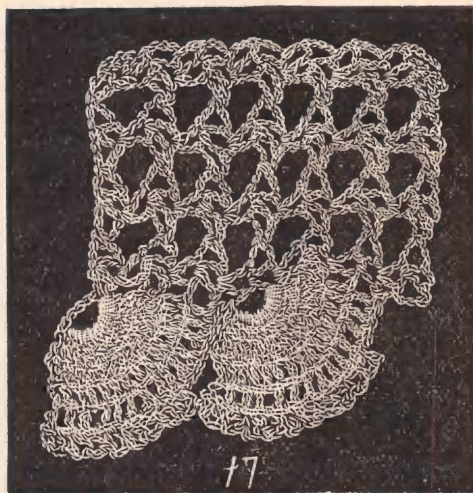
Crocheted Lace No. 17.

Make a chain of thirty stitches.

1st Row.—One double into the fifth stitch, two chain, one double into the same stitch, two chain, miss two, one single into the next

two chain, miss two, two doubles separated by two chain into the next two chain, miss two, one single into the next, two chain, miss two, two doubles separated by two chain into the next, two chain, miss two, one single into the next, two chain, miss two, two doubles separated by two chain into the next, two chain, miss two, one single into the next, four chain, fasten in last stitch of chain, three chain, turn.

2d Row.—Fifteen treble stitches into four chain of last row, (*) one chain, two doubles separated by two chain, in two chain (†), five chain, two doubles separated by two chain in next two chain (†), repeat from (†) to (†) twice more, and double into last stitch, four chain, (*), turn.



3d Row.—(*) Two doubles separated by two chain in two chain of last row, two chain, catch down in the middle of five chain with a single stitch, two chain, (*), repeat from (*) to (*) twice more in this row, two doubles separated by two chain in next two, one chain, one single on top of every double of last row, turn.

4th Row.—One double in every single of last row, one chain, repeat from (*) to (*) in in second row, turn.

5th Row.—Repeat from (*) to (*) in third row, two doubles separated by two chain in next two chain, one chain, one double, one chain between each double of last row, two chain, turn.

6th Row.—One single, one chain in every one chain of last row. Repeat from (*) to

(*) in second row, turn. This completes one scallop.

7th Row. — Repeat from (*) to (*) in third row, two doubles separated by two chain in next two chain, four chain, fasten in one chain of last row, turn. Repeat from second row until of the desired length; then

catch thread into the top of the first scallop, and make one single, two chain, in each hole for eleven holes, catch in the top of the next scallop, and work the same. Continue the desired length.

[This last pattern was designed for INGALLS' HOME MAGAZINE by Mrs. CORA S. WOOD.]

Sofa Cushions and Table Covers.

A HANDSOME sofa cushion, recently finished, is covered with sage-green satin, embroidered with a conventional magnolia design, the bold foliage forms wrought in low greens in laid-work, outlined with gold couching, and the flowers in crewel stitch in filoselles in



A PRETTY POCKET OR
CATCH-ALL.

faint lilacs and delicate pinks, with masses of stamens in gold couching. The design is enclosed by a broad border of sage plush. A handsome table cover is of blue-green diagonal English serge, powdered with discs of open work in fanciful designs worked in light blue-green and gold, the whole enclosed by a border composed of three couchings of heavy strands of blue-green crewels caught down at long, regular intervals by blue-green silk. A dining table-cover is of olive-green diagonal serge, embroidered with a coral border in pale old blue crewels; in the corners curious water lines and groups

of gracefully curved swimming fish, filled in with darker-worked and honeycomb-stitch, or scale-work, produce an effective result. A charming table spread for summer use is of éru momie, showing a wide border composed of alternate elaborate squares of drawn-work brightened by dark red interweavings of silk,

and solid squares of the momie, wrought with spider webs, also in the dark red silk. The finish is a deep fringe with a netted heading, composed of the raveled momie. A lovely scarf is composed of deep old gold silk plush, on which is applied at each end a wide band of old gold silk, brocaded in a honeycomb pattern and embroidered solidly in filoselles with masses of tawny-yellow and paler, varying shades of yellow and orange-brown chrysanthemums, with their graceful foliage. The finish at the end is of silk cord tied in two tyings and ending with double rows of long old gold silk tassels. This scarf is daintily lined with a soft, flowered silk in old gold. — *Home Decoration.*

A Pretty Pocket or Catch-All.

OLIVE or crimson plush is used for this pocket, lined with canvas, on which is embroidered a spray of rose buds, or any simple spray of flowers will do. The ruche which borders the edge, is made of quilled satin ribbon the same color as the plush with a bow to match.

Table Cover.

A PRETTY and quaint-looking table-cover for a small table is made of a piece of plain-colored brocade. All over this is worked a straggling design in chain-stitch, and fine silk of a pretty subdued tone of color. An old-gold foundation looks very well if the silk for the embroidery be chosen of that dull red tint known as Indian-red. In working a cloth of this kind, no attention whatever need be paid to the design of the brocade itself, the outlines of the embroidery should merely resemble it in character, and be taken over it quite irrespectively.



HOUSTON, May 4, 1888.

MISSES CLARKSON:

Dear Friends,—I do not feel this title out of place, and trust *you* will not. My heart is so entirely in sympathy with you, so warmly interested in your work, that I feel as if I had known you for years. The reply you sent by mail was most welcome. Please accept my sincere thanks. I have wanted to express my gratitude before, but felt so deeply in your debt that I wished to contribute *something*, if it is only a “mite.” It is quite a craze here now to get old sample books from dealers in wall papers. Some are very handsome. These are cut up and pasted on fire screens, in crazy quilt fashion. I mean those screens made of simple wooden frames, that are fitted in the fire place.

Thinking of the umbrella stands in April number of your Magazine, I “put two and two together.” Having a large pasteboard cylinder in which some fancy work had been sent me, I pasted it over with paper scraps in crazy quilt fashion, then bordered it top and bottom with some of the gilt border, put a stone in the bottom to prevent upsetting, and filled it with California plumes. It is admired by all observers. As it is in a corner, I will further ornament it thus: Make a large bow of ribbon of two contrasting colors. Then get eight wires from eight to fourteen inches long. I think I will rob an old broom. Tie them firmly in the center with silver gray silk; spread them; begin in the center, and go from wire to wire, wrapping once round to secure; proceed until the end of the shortest wire is reached, when a tolerably fair imitation of a cobweb will result. I have not quite decided yet whether I will chloroform a spider, and put a touch of silver paint on his back, or get an artificial one. He will be there, however, and fastened on the web, and that on the ribbon bow, and that on the stand. We are using a good deal of braid in our crocheted lace. It fills up so rapidly.

Lest I weary you, I will close. You are doing a good work in helping many of us to

beautify our homes, as we could not otherwise do, on account of the expense of buying many articles we can make at trifling cost.

M. E. B.

PHILA, PA., May, 1888.

Dear Ladies,—The encouragement and help you extend so cordially to your pupils of the Magazine should not, in turn, be withheld from you. I want to add my small voice to the chorus of the many admirers who are singing your praises. Your work is noble, and I believe your hearts are in it, your interest real, your sympathy sincere. Please accept my thanks for the help I have received through your valuable columns. I would like to tell how I made a pretty ornament for my sideboard, (or *bouffet*, as some say.) I broke a soup plate in three pieces, and while sorrowing over the ruins a bright idea came over my shoulder. I gathered up my bits and cemented them together, and for additional strength, I pasted a piece of paper on the wrong side of the plate. I then gave both sides a coat of house paint, (this comes ready mixed, in cans, and is quite smooth and nice.) When this was thoroughly dry, I got out my tube colors and put on the outer edge of the plate a band of red (vermilion and madder). The inner circle I gilded, and on the flat surface or bottom I painted a little Eastern scene. When all was dry, I put a fine design, in gold paint, over the red edge. Now when this was placed on an easel which was tied with a bow of ribbon, it looked prettier than you imagine from this description. If you care to submit this idea to your readers, I will feel encouraged to advance a few more explanations of my work. I feel a little bit awkward about sending this, as I never before was interested enough in a journal to send *any* communication, but I feel quite at home with you, and know if this is committed to the waste basket, it will be done with a kindly thought for one who knows such a

LITTLE BIT.

[We trust “Little Bit” will feel encour-

aged to give us more of her "bright ideas," which will be very welcome.—ED.]

NORTHFIELD, MINN.

Misses Clarkson,—If directions for making a few useful articles are acceptable, I should like to tell you of some of mine. Take an inch board of the required size, either round or square; screw on four of the common hooks, such as are used to hang clothes on, for feet; pad the upper side thickly, and cover with anything that suits the fancy; tack furniture fringe around the edge, and you will have a cheap and pretty foot rest.

A pretty paper weight may be made by covering the face of a small flat-iron with plush, cut a little larger all around than the size of the iron. Paint or embroider a spray of flowers on the plush. Fasten a small thermometer at the point and stitch a narrow piece of plush at the lower end of the iron, turning down the upper edge and stitching in three sections for postage stamp pockets. Cut a straight piece of plush long enough to reach smoothly around the edge of the iron, and sew the ends together. Place this seam in the middle of the straight edge of first piece, and sew the pieces together all around. Place the iron in the bag thus formed, and draw the top of the bag tightly around the handle of the iron, with a gathering string, and gild such part of the handle and iron as is not covered with plush.

ALMA.

[Alma's suggestions are very acceptable.—ED.]

SEALY, TEXAS, May 12, 1888.

Dear *Misses Clarkson*,—After reading Perspective in May number (received today), I feel under obligations to write and thank you for your plain, yet instructive articles that fill our Art-loving souls with new hope and gladness. I for one am depending solely upon your instructions. You may know how I appreciate them, when I tell you that I prefer them to a three-dollar art journal. People praise my work, but to me the faults seem to stand out so plainly. I will draw, or paint a picture, and it looks perfect for a while, when some fault will present itself so fearfully plain, I wonder why I did not see it before. However, I

am not discouraged, and with your help, intend to press on. Do please leave out the story.

ROSE ART.

[The story has not put in an appearance as yet.—ED.]

Clippings from Our Letter File.

SPARTANSBURG, PA., May 9, 1888.

I HAVE enjoyed the Magazine very much. I think it is one of the best art books that I have ever seen, and subscribe for it, because it is devoted entirely to art, and fancy work for household decoration, and not to silly love stories. We get enough of them in all other papers, and hope you will not allow them in yours.

Mrs. C. M. H.

I AM taking some orders for work now, pay my own bills, and feel quite independent for a "wee bit lady."

F. C. M.

I HAVE painted two bracket lambrequins, one large and one small, to fill a corner; one to hold a peach basket, covered with garnet and old gold felting, put your design of wild flowers around the bottom, and I am in love with the arrangement of the flowers. On the shelf drapery I will put the field mice, and have sent to J. F. INGALLS for the three chicks and spider, and will put owls for the third space.

M. E. D.

WE would call attention to the fine assortment of cards and novelties for water color painting, which Mr. THOS. D. McELHENIE advertises in these columns. We have seen some of these pretty notions, and can recommend them to readers.

CORRESPONDENTS will kindly conform to the following rules, viz:—

To write only on one side of the paper when the letter is intended for publication.

To state whether the full name is to appear in print, and if not to give some initial or *nom de plume*.

To write as legibly as possible, with ink, not pencil.

Correspondents must be careful to give *full address* every time they write.



Answers to Queries.

Mrs. Kattie Reynolds Taylor, (not "Katie," as inadvertently given in our April number much to that lady's disgust), writes as follows:—

DECATUR, ALA., April 6, 1888.

My dear Miss Clarkson,—Will you please be kind enough to tell me what medium to use with "Diamond Dyes," to paint on cotton fabrics? Sometime ago, I had a tidy of éceru Madras muslin, on which was painted a delicate pink flower and foliage. I washed it in strong laundry soap without fading the colors. I could make scores of pretty things for bed-chamber and dining-room, if I could get the proper medium.

The snow-ball cushion was a revelation to me. Your method of working them is just perfect. Please tell me where to go for pottery jars and vases for decoration? Do Frost & Adams keep them? Let me thank you again for your nice compliment and genuine helpfulness.

KATTIE REYNOLDS TAYLOR.

[Can any of our readers answer Mrs. Taylor's query as to the Diamond Dyes? Pottery jars can be obtained all styles, shapes and size, at the Art Pottery Manufactory, North Cambridge, Mass. There are doubtless other dealers nearer home, who may be pleased to advertise with us for their benefit, as well as that of our readers.—ED.]

We will cheerfully answer all of "Belle R.'s" queries, if she will comply with the rules of this department. All queries should be plainly written *in ink*, upon one side of the paper.

Will you please give a description of Studies, 95, Fishing Boats; 110, A Sea Breeze; 120, A Forest Scene with Fawn. Also is the thin, white paint that gives a velvety look, applied before or after the other paint is dry, in the Study of Pansies, in *Brush Studies* No. 1, also in *Brush Studies* No. 2, for Peaches. I should like to know, and would be much obliged.

L. A. T.

[Study of "Fishing Boats" is a marine,

showing simply the boats, with fishermen hauling in the line. The water is high, with white crested waves, and a storm is evidently brewing. "A Sea Breeze," shows also a rough sea with a gallant little craft riding the waves. Boats are putting into port as if to escape the coming storm. "Forest Scene with Fawn," is a wood interior, with these timid animals undisturbed in their natural haunts. Scheme of color is dark and rich. In answer to your last query, read remarks upon *texture* in our *Water Color Lesson*. The pansy, or the peach, has a velvety texture and absorbs light. It is the *grey* tone which helps towards this effect of color bloom. If you cannot lay this without disturbing the under painting, wait by all means until it is dry before proceeding to these final touches, although we should prefer to paint all in at one sitting.]

L. and M. J. Clarkson,—If I was quite sure "M. J." was a lady, I should say my "dear friends." Can't you relieve the curiosity of your pupils concerning "M. J."? In drawing paints together, do I want to make just *one* shade, or several? What can I use "Transparent Gold Ochre" and "Italian Pink" for? These are in my outfit, and I don't know what to do with them. What is Prang & Co.'s address? I have a piece of gold cloth 22x25, what can I make of this for our home? I am delighted with the Magazine, it gives me just the instruction I have wanted. I shall send you a copy for criticism very soon. In furnishing a room, is it most artistic to have various harmonizing shades, or one shade throughout?

BERTHA.

[Dear "Bertha": If "variety is the spice of life," is not curiosity something akin to it, for so at least our Mother Eve seemed to regard it. Please therefore to leave "M. J." shrouded in an interesting veil of mystery, which ought not however prove any reason why you should not address us as "friends." We mean to be the best of friends to all good readers. In reply to your queries, would say that in drawing your paints together, make

several shades to match the subject you have in hand, that is if we understand your question rightly. Gold ochre is a very transparent color, and useful in landscape painting for foliage, etc. It is similar to raw sienna in color. Italian pink, which by the way is a misnomer, for it is yellow instead of pink, can be used in place of other yellows, but it is a poor drier, and consequently not a very satisfactory color. The address of PRANG & Co., is 286 Roxbury Street, Boston, Mass. Your gold cloth would make a charming background for a peacock in lustra or iridescent, used as a screen or wall banner. Yes, it is more artistic to have several harmonizing colors in the furnishings of a room, than one monotonous tone. We shall be pleased to receive your work for criticism at any time.]

GLEN ROSS, ONTARIO, CANADA.

Misses Clarkson, — I have First Series of *Brush Studies*, in which you explain the process of painting portraits, or coloring enlarged photographs, I have failed to make the colors in the small porcelain pans work as smoothly and evenly as oils. I wish to ascertain whether all the water colors used in portrait painting must be in tubes, like Chinese white, etc. I draw easily, but am no colorist, excepting in flesh tints, and wish to ascertain through your reply in INGALLS' HOME MAGAZINE, whether the small chromos said to be German work, are not as good to copy from as an oil painting, providing one has taste, and enlarges easily.

MRS. H. G. SHURBER.

[The moist colors in pans, if a reliable make, ought to work smoothly. Should not recommend the tube colors, unless it be Chinese white, which is better in the tube. Would not advise you to copy from chromos if you can get paintings of merit to copy.]

(1) I want to paint a banner for prize in Sunday School, to be given from class to class, according to merits. Please suggest something suitable. (2) In January number, you spoke of an easel with auxiliary frame for holding canvas, adjustable to any angle, and did away with the old-time pegs. Would it be asking too much of you to give a cut of it some time soon. I had one made, but the

man having nothing as a guide, made a failure of it. (3) In painting upon silk or satin I use megilp in my paints, but I never saw it spoken of in the journal; am I right in using it? Where shall I purchase art material? Wishing you success in your noble undertaking, I am,

ROSE ART.

[(1) Canvas, silk sheeting, surah, satin, are all suitable materials for a Sunday School banner. A light blue ground with a gold crown surmounting an open Bible, with the motto "Seek to Excel," would be appropriate, or a dark rich crimson ground, with design in rich yellows and gold. Suitable ecclesiastical designs may be had in stamping patterns. Floral subjects painted in natural colors are always suitable and attractive. A laurel wreath in gold, enclosing an appropriate motto, or a shield of a different color from the ground, couched in silks upon the banner, having a motto or floral emblem, any of these would be suitable and effective. (2) The easel described in January number is a patented arrangement. You can purchase one similar to it of Messrs. FROST & ADAMS, whose advertisement appears in this Magazine, or will find "The Comfort Table Easel," also for sale by them, as desirable as anything you could wish. This is now for sale by publisher of this Magazine. (3) No, megilp should not be used upon silk, or satin; its oily nature renders it especially unsuited to the purpose. Either rub the back of material with magnesia and use the paints as they come in the tubes, or else squeeze them out upon blotting paper to get rid of the superfluous oil.]

LYNN, MASS.

Please answer the following questions through INGALLS' HOME MAGAZINE: (1) What pink would you recommend in water color, for apple blossoms, that will not fade? (2) Do you consider *tinting* water color paper essential? Where can I obtain a variety of sketches for sepia, quite simple, and what will be the expense? I earnestly hope there will be more sepia sketches, and more about water colors, in the Magazine. Wish there might be something on these subjects in every number, as I am very much interested.

A. T.

[(1) Rose madder is the color for pink in

apple blossoms. (2) "Leitch's Studies in Sepia" contains instructions in this branch of art, with a large number of illustrative plates, showing the work in its different stages. Any art dealer can furnish studies in sepia, in animals, flowers, landscapes, etc. You can tint your background or not, as pleases your fancy. A harmonious ground is generally more satisfactory than the dead white of the paper.]

I would like to know whether it is necessary to varnish a hand-painted picture, as some say it spoils the looks of it? Perhaps you will think this question is out of place, but I have never seen it in *Brush Studies*.

Mrs. J. S.

[We have several times stated in *Brush Studies* that it is quite necessary to varnish an oil painting, and have described the process most particularly in May number of Magazine, to which we refer this correspondent, with several others, who query as to same subject.]

In answer to A. H. C., would say that bolting cloth is painted with Paris tints, which come at \$2.50 per set of colors. Stamp the design, and cover the stamping with gold paint. Beneath the cloth place blotting paper, and apply the dye, strictly within the gilded outline. A bunch of pansies is lovely, so are nasturtiums.

S. F. W.

A large number of correspondents query as follows: Can I learn to paint through the instruction given in INGALLS' HOME MAGAZINE alone? Is it possible to learn without a teacher, etc.

We will answer all these correspondents collectively, by saying that a large number write us of their success, who have had no other instruction save the Magazine and our *Brush Studies*. We could give any number of letters in confirmation of this, but will instance but one at present for lack of space.

"May S. G.," Mass., writes: I have never attempted much in landscape but think I can do these from the studies. You see I have quite a little business, have several orders to paint, and some scholars in paint-

ing, and owe it all to you, for I have never had any other instructions. Am so pleased to be considered your friend.

Correspondents who query as to where art materials can be had at reasonable prices, are referred to E. H. FRIEDRICHS, or to Messrs. FROST & ADAMS. See their advertisements on outside cover of Magazine.

"Georgie" asks: Will you be kind enough to tell me how to paint a design of pale pink tea roses, with centers a delicate salmon tinge, with yellow stamens?

[To paint these roses, use for the general tone, madder lake, white, yellow ochre, and a very little raw umber. Shade with madder lake, yellow ochre, light red, black, and the least bit of cobalt. For the salmon tint you will need cadmium yellow, madder lake, white and raw umber, with burnt sienna in the deeper touches. Paint the yellow stamens with cadmium, white, a trifle light red, and ivory black.]

"Forlorn Hope" says: You can't think how discouraged I am over a piece of Kensington painting I cannot get to suit me. I do not succeed in getting the shading right, and the work looks mussy, my pen gets so clogged.

[Your difficulty lies in the fact that you try to apply your color with the pen alone. Instead of this lay on the color first with a flat sable brush just as you would do in ordinary painting. Place each color in its proper place as regards light and shadow, then when the paint has become just a little "tacky," begin to draw in the lines in imitation of embroidery, taking short, bold strokes, and wiping the pen point after each stroke. For the finer details, such as small stems and veinings of leaves, use a fine sable brush, filling well with paint, start from the outline and work towards the center, rolling it gently as you proceed, in order to dislodge the paint. Roses should not have been chosen as a subject. Begin instead with some simpler flower, such as dogwood, pansy, or some single blossom. A piece of Kensington embroidery is a great help in enabling beginners to secure good results in imitation of embroidery.]



Ingalls' Home Magazine

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Subscriptions can commence with any month you wish. When no special month is mentioned, we commence the Subscription with the month the Subscription is received. We furnish back numbers for 15 cents each.

When you wish your address changed, be sure to give *in full*, the address that we are now sending the Magazine to, as well as the new address.

Address

INGALLS' HOME MAGAZINE,

67 WHITING STREET.

LYNN, MASS.

LYNN, MASS., AUGUST, 1888.

IN our June Magazine we asked the question:—

What Do You Think of It?

SINCE mailing the May number of this Magazine, the publisher has talked with the editors about how best to increase the value of the Magazine. Although we are now giving two dollars' worth for one, we want to give *more*, and wish to make the Magazine *even better* than it is.

We have about decided that the best way to accomplish this is to add sixteen pages more each month, and to occasionally give a full-page design, printed in the *exact colors* in which it is to be painted or embroidered.

In order to do this, we shall have to discontinue giving a premium to each subscriber. It is thought that this change will please our subscribers, and give better satisfaction than it would should we continue the Magazine as it is.

We do not intend to make this change until the beginning of the second volume (next November), but thought it would be well to mention it, so that we might hear from our subscribers, and obtain their ideas about the change. We would like to have each of our subscribers write us a postal card, and tell us in a few words, if they think it best to make the change with the commencement of the second volume, or to continue as it now is.

Please sit down *now* and write a postal before you forget it.

In our July number we printed quite a number of answers that we received to this question. Since the July number was printed, the answers continue to come in, and they all read the same way. *All* are in favor of the change, so we have decided to make the change. Commencing with the second volume, this Magazine will be enlarged by the addition of *sixteen more pages*, and we shall occasionally give a full-page design, printed in the *exact colors* in which it is to be painted or embroidered. The price of the Magazine will be the same, \$1.00 per year, but we shall not give a premium to each subscriber as we are now doing. All of our premium offers hold good until October 1st, after that date the price of this Magazine will be \$1.00 per year without premium. The November number will have a *full-page colored design*. We will tell you more about it next month.

Stamping Patterns.

BE sure and examine the illustrations of stamping patterns in this month's Magazine, also take notice of the very low prices at which we sell these patterns. When ordering be sure to put the letter M before each number.



MILL IN THE MOUNTAINS.

INGALLS' HOME MAGAZINE.

VOL. I

LYNN, MASS., SEPTEMBER, 1888.

No. 11.

AMERICAN WOMEN.

BY AN ENGLISHWOMAN.

BOTH in England and in America there are numbers of women who have had no systematic training in youth, have never learned a single thing thoroughly, who have, perhaps, small mental power, yet who, through adverse circumstances, are thrown on their own resources, and have to maintain themselves. Such women are to be pitied, and their parents are to be blamed. Riches, even the greatest fortunes, do sometimes make for themselves wings, but that middle-class girls may some time in the course of their lives have to earn their own bread is an idea that seldom seems to enter the head of middle-class parents. But the American woman has not the double misery to contend against that her English sister has. Wealth is as powerful, and as much sought after, in the States as in the United Kingdom; but one erroneous, baneful opinion concerning it does not exist to the same extent. So long as the opinion exists in England that the only standard by which men and women are to be adjudged worthy is the standard of wealth, so long will English women in reduced circumstances have a harder lot than American women similarly situated. This baneful opinion does exist in England as it exists nowhere else in the world, one result of the enormous and rapid development of wealth and mistaken teachings of parents, especially some of those belonging to the middle-class.

Before saying anything about the avenues of employment open to educated women in America, it may not be amiss to compare the position of English and American women. All over America women enjoy an amount of consideration which strikes everyone, and which they do not enjoy to the same extent in England. This is especially true of the

lower and lower-middle classes. How often the English workman looks upon his wife as a sort of slave; how rarely the American workman does so. How often the English workman answers for his sin in this respect before a magistrate; how exceptional is a similar case in America. It was John Stuart Mill who gave it as his opinion that "the subordination of one sex to the other was wrong in itself, and now one of the chief hindrances to human improvement, and that it ought to be replaced by a principle of perfect equality, admitting no power or privilege on the one side or disability on the other." Time has shown that John Stuart Mill was right. The tendency in England, so far as women are concerned, is admitted to be a "levelling-up" tendency, but Englishmen are far behind their American brethren in this respect. Both socially and legally women occupy a higher position in both the United States and Canada than they do in England. Those among them who are compelled to earn their own livelihood, those who have met with adverse fortune, and from leaders in society have become dependents upon it, have not the same buffets to contend against or the same coldness shown them as their sisters in similar circumstances have in England. The writer is well aware that the conditions of society in the New World are different to what they are in the Old, but this is no adequate reason for the greater respect shown to women in the one place than in the other. In the western portions of the American continent women are comparatively few; in some communities, such as Salem and Lowell, Massachusetts, they outnumber the men by five or six to one, and yet their great preponderance in the New England States

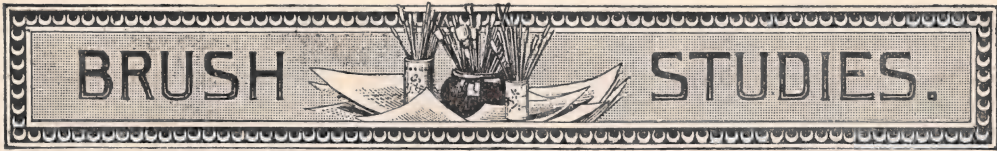
does not lessen the respect and consideration shown them by men. Perhaps the greater respect shown to women in America and Canada is due to the women themselves. They are certainly not more ladylike than English girls, but the writer believes they are more inflexibly obstinate, and look for and demand a homage which would be abhorrent to an English girl. The average girl in the new world knows perfectly well how to take care of herself, and rather prides herself on the possession of a stiff neck instead of a manageable spine. If her moral courage is not greater than that of her English sister, her independent will certainly is, and, having made up her mind and put her foot down, it is no trifle will make her budge. The phrase "bread and butter miss," which one hears in England, is never heard in America. There may be nothing very grand in this female tenacity—nothing heroic—and men may prefer that gentle pliability and timidity which they expect to find in women; but in the battle of life—the battle for existence—it is the bending, weak, and supple who go to the wall.

The education of women in America is far more utilitarian in character than is the education of women in England. It is surprising that this should be the case when it is borne in mind that one of the results of English modern forms of life is, that there are far more marriageable women than men, and that, polygamy being out of the question, many women will never attain their ideal, and will consequently have to labor and earn their daily bread. What appears to be the aim and end of a girl's boarding-school education in England? Simply marriage, and how to become most attractive with a view to promote marriage.

There are many situations in life which unmarried women can usefully fill, yet how little they have been educated to fill them. Adverse fortune comes, the unforeseen and the unexpected happen, the most rigid economy has to be exercised, and the girls in the family find themselves compelled, without any previous training or experience, to shift for themselves. The American young lady is not handicapped in a similar manner. Her tastes and her habits may in many cases be such as could be dispensed with, but, compared with her English cousin, she is far

better adapted by experience and education to fight her own battles. She may dress more "loudly" than the English lady, may have a liking for chewing gum, and may be fond of pickles between meals; she may address young men by their Christian names before she has known them a week; but with all her eccentricities, sent to the public schools of America at an early age, where she meets all sorts and conditions of young people, she acquires a practical knowledge unknown to girls of her own station of life in England. Precociousness may not be a thing to admire, and a little of it satisfies. Many American girls would be more lovable if they possessed less of it, but when stern necessity drives and a young woman has to do what she never expected to do, and has to face a cold, harsh world, precociousness is better than timidity.

Both in England and America there are two kinds of young ladies to meet in society. There is the girl born with a gift for system and administration, unselfish, industrious, quick to learn, or, as they say in America, "smart." There is the other girl who is sometimes slangy, generally careless, frivolous, and dressy. It is the former of these two types of young lady who feels the altered circumstances of life the more keenly. The latter may or may not lose her womanly refinement and attributes amid lowered surroundings. The former never will. No matter how bitter the task, how coarse her companions, how hard her toil, she will bravely struggle on, retaining as brightly as ever all that makes woman lovable. Surely such women are too good to be cast upon the world totally unprepared to meet what may possibly be the experience of all. Previous training can do much to ameliorate a condition which, unhappily, is the lot of many, but which training is greatly neglected in England. And this is the more surprising when the fact is remembered that a very large number of women seem to have roused themselves, and are willing to apply themselves heart and soul to all studies that may be set before them, and are open to them. In America, as well as in England, a great movement is going on among women for the amelioration of the condition of women. It is to be hoped that it will continue in ever-widening circles until all women are brought under its influence.



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CONDUCTED BY LIDA AND M. J. CLARKSON.

LANDSCAPE PAINTING (Continued).—MOUNTAIN SCENERY.—STUDY OF OLD SAW MILL.

THE wild and rugged aspects of Nature, as shown in mountain scenery, afford many striking subjects to the landscape painter, for here if anywhere, the "Divinity of Nature" presides, and in her universal temple inspiration comes almost unbidden and unsought. Nature is, however, very changeful in her moods, and nowhere more so than in the highlands. Here her tones vary with every shifting effect of light, and each feature of a landscape changes with her variable moods. To catch some such scene as the one shown in our frontispiece, and reproduce it upon canvas, may require sometimes weeks or months spent in earnest study before your dream is fully realized, and you have a picture at all worthy of your ambition. The study of the *Old Mountain Mill* is a particularly fine one, and well calculated to interest the dullest student of natural scenery. The atmosphere of the picture is perhaps one of its most striking features. In gazing upon it the eye seems to penetrate space, and to travel far through heaven's clear ether.

The scheme of color is as follows:—Sky a true azure with fleecy cloud masses, mountain tops softened by the atmosphere, and partaking of its soft grays, in fact the grays are the atmosphere, and the more distance between objects the more air, and consequently the more gray the tones. The sky indicates the atmosphere; if warm, the grays will be warm, or cold the reverse, and as there is air everywhere, there is gray everywhere. This is an important lesson for the student of Nature.

Next come the fine contrasts of the deepening tones at the base of mountains, the rich and luxuriant foliage, the warm browns of the old mill and masses of rock, while again as a relief to these more sombre tones of the foreground, are the sharp and brilliant lights of the falling water, which pours over the old mill wheel in a pretty cascade, and down

the rocky defile in picturesque beauty. You will see at a glance what a highly interesting subject we have for analysis.

To paint this study, you will begin as directed in former lessons by sketching in the main outlines carefully with charcoal, then with a small sable brush and a little burnt sienna and turpentine, go over these outlines again. Next define all the shadows in the same way, indicating their forms distinctly enough to be able afterwards to fill them in; that is simply paint in these shadows with burnt sienna and a little black thinned with turpentine in a flat tone, ignoring the lights and half tones. This is what is termed the lay-in or block sketch of your subject, and is an invaluable aid, because it gives you at once the simple, strong effects of light and shade, and enables you to give now your undivided attention to the coloring, rather than the drawing of your shadows.

When the lay-in is dry, begin with the sky, painting it in at first in one even, flat one. The palette for the blue sky tone, is cobalt, white, a little light cadmium, and the least trifle madder lake, toned with ivory black. Paint this with a large, flat sky brush, using plenty of color, beginning at the top of canvas and working down until the whole sky is covered. If a very little turpentine is mixed with this first coat, it will dry quickly, and a second painting may be given in the same way. The clouds must receive special attention as to modeling of form, if you would avoid flatness, for clouds are not to be painted as are the flat tones of sky, and it is *form* which gives to them their true character and shape. Observe carefully the deep accents of shadow, and place them just where they belong, then note where these shadows seem to melt softly into the lights, and give to these middle tints the more delicate grays and lighter texture.

The lights while more or less broken, are

not mixed or confused with the shadows, and the gradation from light to dark must be carefully observed.

The clouds may be put in at the first sitting or after the blue of sky is dry, as preferred, but it is better if possible to paint them in while the under tone is still wet, as you can then soften their edges into the sky, avoiding thus all harsh outlines. Do not, however, use a blender, or attempt to blend or soften the whole, but simply soften the cloud outlines with a clean brush. The palette for clouds is white, light red and cadmium, with black in the shadows. For the high lights, use white, a trifle yellow ochre, and the least bit of ivory black.

The mountain tops require the same palette as clouds. Deepen the tone as you go down, using white, cobalt, a trifle madder lake and black. The misty tone at the base will require more white and cobalt.

The distant greens are gray in tone; paint them with white, permanent blue, light cadmium, madder lake and black, adding a little burnt sienna and raw umber in the deepest accents. The greens in middle distance are warmer; for these use Antwerp blue, light cadmium, raw umber, light red and black with touches of light zinnober green, yellow ochre and burnt sienna. For the brown tones of the fir trees you will require burnt sienna, yellow ochre, white and black, and for the dark green shades terra vert, white and black. For the lights use a little light zinnober green, terra vert and white.

For the rich dark tones of the old mill, use burnt sienna and black. For the middle tints add light red and yellow ochre with a

trifle white. Paint the roof and chimney at first a general tone of brownish gray, using white, raw umber, a little yellow ochre and black. For the dark accents use burnt sienna and black, and for the lights white, light red, yellow ochre and black, with touches of a bluish tone, a little Antwerp blue, white and black will do. Make several gradations of shade, not blending much, and lay the paint generously. The plastering on the side of building is painted with the same colors, using more white and less black. The fence and logs are laid in at first in a warm gray tone, using white, black, burnt sienna and raw umber. Shade with bone brown, black and a trifle light red, with white, light red, yellow ochre and black in the lights.

The water, which will prove the most difficult feature of the study to many, should be laid in at first in a flat tone of grayish green, leaving the high lights, shadows, and all details for a later painting. Use for this lay-in or general tone white, Antwerp blue, light cadmium, raw umber and black. Afterwards the dark accents may be painted by adding more black, a little madder lake and yellow ochre, and the lights with light red, white, yellow ochre, a trifle cobalt and black. Of course these colors must be added cautiously to the white for the high lights, with only enough black to qualify the tone.

For the mossy rocks you will require white, light zinnober green, a trifle vermilion and black, adding yellow ochre in places.

This study is No. 171 of our List, and rents at \$1.00 per week. We give this information at the solicitation of a large number of our readers.

Embroidered Initials for Handkerchiefs.

WHITE embroidery cotton is the correct thing to use, but since fashion has introduced so much colored work, ingrain cottons are lavishly employed, though they are not as durable as the white. The most delicate tints are also sold in the ingrain washing silks. Satin-stitch is the most popular. Interlaced letters often present distinct colors, as red and blue, or with three initials, red,

blue and old-gold, or violet, pink and crimson, etc. In some handkerchiefs the name is indicated by initials merely, and in others written in running letters across the corner of a visiting card, simulated with its turned-down corner by twist stitch. A few designs also represent the letters on an escutcheon or shield, its ground filled in with contrasting color.

— Killarney.



CONDUCTED BY LAURA WILLIS LATHROP.

SEPTEMBER STORES.

THE housekeeper who has endeavored to keep pace with the fruits of summer, in their rapid succession, adding from each to the store of delicacies which shall lend the variety to her table so desirable during the long dreary winter, has doubtless learned that unless she constantly anticipates forthcoming varieties, the ones which she most desires often go by before she is aware of it; and now that autumn has come, double demands are made upon her time and skill, for hand in hand with preserving, the pickling season sets in. The early frosts of some localities render timely attention to the latter branch of housewifely art a necessity, and, despite all that has been said about the unwholesomeness of pickles, the housekeeper recognizes the fact that they will prove a spicy relish to serve with meats in almost any form and an appetizing addition to the luncheon basket; forming also a choice reserve store from which to draw when she wishes, for some special occasion, dainties defying criticism. In case of emergencies, she can call them into requisition without the uncertainty, as to quality, attending the use of the ready prepared supplies offered for sale at the stores, suggesting the presence of sulphuric acid frequently, by the remarkable clearness of the vinegar, and confirming our suspicions by the sharp twinge which conveys to the palate a certainty of its presence. The work, in all its branches, requires both time and care, and one must bring the requisite amount of both to its performance to secure the best results. A good rule is to use all fruits when they are at their very best — firm and ripe, but not allowed to reach that stage of over-ripeness which is but a step removed from decay. The last is a fruitful source of failure in the manufacture of jellies. If one has home-grown fruits, strict attention and a determination to make all other duties yield ground to that which cannot be deferred without loss, will yield us most delicious

products. In the markets, fruit may be had the cheapest when just in its prime, being more abundant then, so that it is a matter of economy, as well as of quality, to let nothing within our control interfere with the work.

Two preserving kettles are always necessary, one for keeping a reserve supply of syrup, or for hastening the preparation of large quantities, as the case may be. These should be of granite ware or lined with porcelain. Scales are a necessity, also some means of correct measurement. We have found it economy to use self-sealing jars for both preserves and choice pickles, as the quantity of sugar used may then be lessened to suit individual tastes, without the danger of fermentation consequent upon the slightest exposure to air.

GENERAL RULE FOR CLARIFYING SYRUP. — To every four pounds of sugar add one quart of water. For this quantity beat the whites of two eggs until light but not stiff, and stir them into it. Pour into the preserving kettle and place where the contents will heat slowly, stirring often until they begin to boil. Now, cover the kettle and keep it on the back of the stove where it will just boil, but not rapidly, for half an hour. On removing the cover, at the end of this time, lift and remove the thick cake of scum on its surface, and you will find a syrup ready for use and clear as crystal. If the syrup, during this process, is allowed to boil rapidly, the scum is broken and can only be removed by straining, and is never, even then, perfectly clear. Unless the greatest care is given to this work, it is better to use the syrup without clarifying.

PEARS PRESERVED WITH GINGER. — Choose firm ripe fruit, rejecting those which have become mellow. Pare them, divide into halves, core, and remove the blossom and the stem, and drop into cold water until all are ready. Allow three-quarters of a pound of sugar to every pound of fruit, which will insure sufficient syrup to cover them. Put the

parings into a preserving kettle with a quart of cold water, boil for twenty minutes, strain, and to this juice add enough water so that there will be a quart for every four pounds of sugar required: To every quart of juice, add one ounce of green ginger root, sliced, and a table spoonful of lemon juice. Clarify this syrup according to general directions given above. On removing the scum, rinse the ginger root which will be found in it, in cold water and return it to the syrup. Simmer the pears in this syrup until they are tender, putting in only enough to form a layer at a time. When all are cooked, take up carefully, one by one, and place in glass jars, and pour the syrup, boiling hot, over them. Screw on the covers immediately, tightening them, from time to time, as the jars cool.

PRESERVED PEACHES.—Select the firmest of perfectly ripe peaches, rejecting any that are bruised. Pare with a very sharp knife, halve them, removing the stones. Drop the peaches as fast as pared into cold water to prevent discoloration. Put the stones, as fast as removed, into the preserving kettle containing one quart of cold water. When all is done, boil the stones in this water for fifteen minutes. Strain, and to this juice add enough water so that there will be a quart for every four pounds of sugar, allowing three-quarters of a pound of sugar to every pound of fruit. This will furnish juice sufficient to cover the fruit. Clarify the syrup and proceed precisely as in directions given for pears. Peaches should be simmered very gently. Either of these preserves are very fine for winter desserts, served with some nice form of white cake and cream.

PEACH MARMALADE.—Small peaches and bruised fruit from which the spots have been removed, answer for this purpose. Plunge the peaches for two or three minutes into boiling water, and then transfer immediately to cold water, when the skins may be easily removed with a coarse towel. Slice the fruit quite thin, and after weighing it, put it into the preserving kettle, allowing a pint of water to four pounds of fruit. Cover, and cook for an hour, taking care that it does not burn. Now add one-half pound of sugar for each pound of fruit as weighed when first put into the kettle. Boil steadily for three-quarters of an hour, stirring constantly.

It should be thick and smooth by that time. Put in small jars, bowls or tumblers. When cold, cover with round pieces of stiff white paper, cut just large enough to fit inside, having first brushed the upper side of paper with white of egg, and allowed it to dry. Now, unless you have used glasses with metal or glass covers, cut larger pieces of *soft* heavy paper, dip both sides into white of egg and paste down carefully around the edges, pressing downward and out any air spaces. Write the name of the contents upon the paper when dry. This forms a delicious ingredient for the queen of puddings, so aptly named.

SPICED PEARS OR PEACHES.—To every seven pounds of fruit, allow four pounds of sugar and one quart of good cider vinegar or white wine vinegar. Chemists' vinegar softens and spoils the fruit as well as the flavor. To every quart of vinegar add one table-spoonful each of ground cinnamon and whole cloves, and if you wish, two or three sticks of mace. Tie these loosely in a piece of cheese-cloth, and boil together with the vinegar for half an hour in a preserving kettle, adding boiling water as it boils away, to keep same amount of syrup. Put in your fruit, and keep just at the boiling point for half an hour. Lift out the fruit carefully, pack in jars and cover with the syrup. In two days pour off the syrup, heat to the boiling point, and pour over the fruit. When it is cold, cover the jars with manilla paper, and over this a layer of oil-cloth, both securely tied down. If these pickles are placed in self-sealing jars, and sealed boiling hot, they will keep perfectly for years. This will answer for cherries, plums, grapes, etc.

WATERMELON RINDS.—These form a very fine pickle, if trimmed free from the outside rind and colored inner portion, then cut up into cubes or strips, soaked in a weak brine (teacupful of salt to a gallon of cold water) for twenty-four hours, then drained, covered with boiling water for ten minutes, drained again, and weighed. Allow half a pound of sugar to every pound of rind, and vinegar enough to cover. For every four pounds of rinds allow one ounce of stick cinnamon, half a grated nutmeg, and a teaspoonful of whole cloves. Tie the spices in a cloth and simmer in the syrup, adding water as it boils away, as directed for pears. Simmer the

rinds in this syrup until they look clear, and can be easily pierced by a broom splint. Put in a stone jar, when cool, tie down securely, and keep in dry, cool place. A most excellent pickle.

GREEN TOMATO PICKLE.—Slice thin without peeling, soak in weak brine, drain and scald as directed for melon rinds. Put them in the preserving kettle and just cover with vinegar, measuring it, as you pour it in. To every pint of vinegar allow two pints of sugar, a tablespoonful each of ground cinnamon, whole cloves, half an ounce of whole mace, half an ounce of sliced green ginger root. The latter is put loose into the kettle, while the spices are tied up in a cloth. Simmer the whole gently until tender, which is usually in about twenty minutes. This is almost equal to an imported preserve, and forms a delicious accompaniment to cold meats. Ripe cucumbers are fine prepared this way, soaking them twenty-four hours in weak vinegar instead of brine, and then draining them, and using fresh vinegar. Omit the ginger. Excellent with roast mutton or beef.

DELICATE PEPPER MANGOES.—Let those who do not relish pepper mangoes as ordinarily prepared, try the following, which we devised a few years since, to suit our own individual taste. Take large green bell or mango peppers; cut out the stem carefully with a sharp pen-knife, and clean out the seeds. Lay them, with the stem section, in weak brine for a week, changing the brine for fresh every twenty-four hours. This frees the peppers from the intolerable pungency, and renders them mild and delicious. Chop some nice white cabbage quite fine, salt it in the proportion of one-half teacupful of salt to a gallon of cabbage. Put it in a cheese-cloth bag and drain under a weight all night. To each quart of the cabbage, add two tablespoonfuls of white mustard seed and a teaspoonful of grated horse-radish. Mix thoroughly, pack firmly into the mangoes, place stems in position, put in a stone jar, closely packed and stems upward, cover with a plate to hold them down, and cover all with good cider vinegar. They will keep all winter, are fine with roast meats, especially roast pork or veal. Reserve some of the peppers, unstuffed, place them in a separate jar, and covered with cold vinegar, to

serve as deviled peppers during winter as required.

DEVILED PEPPERS.—Chop fine either cold boiled tongue or chicken, and moisten with the following dressing: To one-half cup of vinegar, add one beaten egg, one teaspoonful of salt, one-fourth teaspoonful of ground pepper, a tablespoonful of butter and a level teaspoonful of made mustard. Place over the fire, and stir constantly until it becomes of the consistency of thick, sweet cream. Do not allow it to boil, as it will curdle. This will be sufficient for a quart of the meat; add a little more salt and pepper if your taste demands it. Fill the pepper shells with this mixture, rounding it up nicely, and omit using the stems. Serve with the mounded meat upward.

MOCK OLIVES.—Gather plums just before ripening—when of a yellowish green. Let soak over night in weak brine. Drain, and pour over them boiling hot, a pickle prepared as follows: To every quart of vinegar add two tablespoonfuls of white mustard seed, and a half teaspoonful of whole cloves. Tie in a cloth loosely, and simmer for fifteen minutes in a little vinegar, then add to the rest. Let plums remain in this for twenty-four hours, pour off, reheat, and return to plums. Keep cool. Fine for picnics.

Our Letter Box.

"Mrs. H. T." wishes a bill of fare for Fall picnics or nutting parties.

A goodly variety is indispensable, also an arrangement as to what each shall furnish, in order to secure that variety. The following list will afford sufficient latitude from which to select:

Thin Slices of Buttered Bread.

Finger Rolls with Filling of Minced Meats.

Pressed Chicken. Cold Roast or Broiled Chicken.

Potted Meats. Sardines. Crackers. Cheese.

Olives. Pickles.

Hard Boiled Eggs. Stuffed Eggs.

Orange Marmalade. Cake. Salads.

Cold Coffee. Cold Tea. Lemonade.

Fruit Syrups. Ice.

The minced meat for filling finger rolls may be prepared as directed for deviled mangoes. The rolls are split, the crumb part scraped out, the shells filled with the mince, and the two parts tied together with the very

narrowest ribbon. The lemon juice and sugar should be prepared and put in jars at home. Coffee and tea, very strong, carried same way. Ice-water added on the grounds. Fruit syrups served same way. Hot coffee may be prepared (if a spirit lamp or two, or an oil stove be carried), for those who consider it a necessity.

"Mrs. W. R.," Buffalo, N. Y., writes: I find many useful hints in regard to house-keeping, and there are many more which will be thankfully received.

While thanking her for her kindly ex-

pressed appreciation of our work, we will cheerfully supply any required assistance, as this is the chief aim of the *Household Department*.

"Mrs. J. B.," of Tacoma, kindly furnishes her mode of popping corn in large quantities. Her method, we know from experience, to be excellent, resulting in a delicious product, but as it was mixed with other matter, and addressed to the ladies of the Art department, it was necessarily included in those columns, and never found its way to the domestic department.

TALKS ON FLOWERS.

J. B. KETCHUM.

TO any one wishing a pretty house plant, the cyclamen is one of the favorites. It is quite easy to cultivate and does not require much care. It is a bulbous plant with olive-green leaves, marked with gray, and tinged with red below. The flowers have long, slender stems, and have rather a twisted appearance. They have a magenta center and white or rosy petals, bending back toward the stems, in much the same manner that a rabbit bends back his ears. Give the plant a compost of rotted manure, loam, and a little sand. Keep the soil moist and syringe the leaves occasionally. It blooms generally in April or May. There are several varieties of the cyclamen, the cyclamen persicum being one of the best. In planting, bury the bulb to about its own depth, and do not cover.

The hoyia, or wax plant, is a pretty vine, but not as much grown as it ought to be. It is very slow about starting to grow, often seeming to stand still for months, but once it begins to grow it will make up for lost time. Its leaves are pointed, thick, and of a very dark green, with a polished surface. The flowers are small, starry, and grow in clusters. They are of a delicate pink, shading darker toward the center, and of a delightful fragrance. EBEN E. REXFORD says: "One peculiarity of this plant is that next year's flowers will be produced from the same stem where they were borne this season, therefore,

after the flowers have fallen, and left a little stub to mark the place where they grew, do not cut off the stub, as you might be tempted to do, if you do you destroy your future crop of flowers." The soil must be rich, made light with sand. Do not give the plant too much water, and do not keep in a corner or shady place, although a great many may advise to the contrary. Train it over a trellis, or about a window, and wipe the leaves occasionally to keep free from dust. Sometimes will bloom when quite a young plant, and again, plants will be six or seven years old before they show signs of flowering. If a plant is strong and healthy otherwise, it is best to let it alone, as when it does conclude to bloom it generally makes up for lost time.

The clematis is another of our most popular plants. For a vine it is almost unsurpassed, and grows very rapidly. There are so many varieties on the market, that one is at a loss which to select. The purple-flowered *Jackmanii* is one of the best. The *Home Journal*, in speaking of the clematis, thus describes the native variety, or Traveller's Joy: "It has much finer foliage than many of the more showy-flowered kinds, and its tufts of pure white blossoms are so graceful and airy in appearance that they make a plant look as if covered with lightly-fallen snow. Used to cover an unsightly stump or fence, the clematis cannot be surpassed."

HOUSEHOLD DECORATION.

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CONDUCTED BY LIDA AND M. J. CLARKSON.

HOW often have we observed that a room owed its luxurious and tasteful appearance, not so much to the expense of the furniture, carpets, or general cost of its appointments, as to the little finishing touches or dainty belongings, which taken all together, would bring scarcely a dollar at the auction room, and yet contribute so much towards the attractiveness of the apartment.

We have always believed that much more depends upon artistic arrangement, and the good taste of the individual, than upon dollars and cents alone in the furnishing of home in order to obtain the best results, and with this thought in view, we take pleasure in giving you a timely suggestion from THOS. D. McELHENIE; some hints from "S. F. W.," as to how she made a bare room attractive during her Summer outing; a suggestion from "E. J. F.," for a pretty and inexpensive table cover, with hints from other sources upon this delightful and ever welcome theme.

A Decorative Notion.

OF course you have heard of Hans Makart, and of course you have seen the straw cornucopias that come around wine or Apollinaris bottles. Well, lately I saw a statement that Makart used them in groups of three, one being fastened a little higher than the other two, and all filled with ferns, grasses, etc., and that they became fashionable in Vienna as "Makart Bouquets." A German gentleman tells me that the term applies simply to one painting by that artist of ferns, grasses and feathers in a large vase. However, the straw idea is a good one and capable of almost endless changes, of which a few are suggested.

Dye the covers with Peerless or Diamond Dyes various colors, olive, terra-cotta, old gold, etc. Each end might be dyed a different color; when dry, shellac them; touch some up with gold paint, the entire surface, or the upper or lower end, or in bands. Combinations of the different bronzes may be

used, say gold at top and copper or green below. Put in moist earth and moss, and plant ferns in some, put dried and colored grasses or teasel heads in others; put a small tumbler in the top for cut flowers. Attach ribbon bows on the front, and loops of ribbon or wire to hang them up; arrange them singly or in groups of two or three. For a corner, hang with the third or upper one inside; against a flat wall have it a little below the other two and in front. Old ostrich tips, fresh curled or cleaned, would look well in some. Put a little tin or china cup in one to hang under the chandelier for burned matches. An Apollinaris bottle, with the bottom cracked off and put into its original case, makes a good holder for long-stemmed flowers. Like an eminent American politician, there are many ways in which they can be useful.

THOS. D. McELHENIE.

BROOKLYN, June 1, 1888.

A Pretty and Inexpensive Table Cover.

Cut fringe about four inches deep around the edge, then, about two inches above this, mark and cut at equal distances apart, holes one inch in length and run one-inch ribbon through. Put in two rows this way, or more if desired. My cover is a pretty blue with two shades of rose-color ribbon. One corner is painting, in one arrasene embroidery, and in the other two appliqué. This is much cheaper than a band of plush or fringe, as the ribbon can be bought by the bolt at a small price compared with the trimmings so often seen.

E. J. P.

CHAMBERLAIN, DAKOTA.

Cat-Tail Easel.

SELECT four strong cat-tails, secure three of them like a tripod, with strong pins, letting the middle stalk make the posterior leg; then secure the fourth stalk, or head, by pins for a rest. Cover all pins with a band of grass tied in a bow, and it is ready for the picture.

S. F. W.

A Good Use for Old-Fashioned Silks or Brocades.

A FRIEND recently took us up into her attic, and from the recesses of old hair covered trunks and chests of drawers, brought out some of her grandmother's and great-grandmother's old-fashioned gowns. We must confess to the sin of breaking the last command of the Decalogue; in fact, the longing to purloin some of these treasures for fancy work or home decoration was quite strong enough to be called coveting, which fact we sought to excuse by the thought that they were of no practical use to their owner, for when we suggested that she put them to some such use as that already mentioned, she looked unspeakable horror, and said that it would seem like sacrilege to turn these family relics into crazy patchwork.



BROCADE AND PLUSH SCREEN OR PIANO BACK.

Now it seemed to us that it would be a far more graceful tribute to those ancestors, and a much greater honor to these heirlooms, to put them where they would contribute toward the beauty of home, than to leave them to the ravages of time and decay.

Recently we came across such a pretty suggestion for a screen or piano back, that our friend's old brocades came instantly to mind, and thinking that she or others might be benefited by the hint we give it here.

The panel is composed of rich old brocades combined with plush, and trimmed with gold braid and embroidery; a heavy silk twist cord

completes the edge (*see illus.*) This may be hung to a light bamboo frame and used as a fire screen, may be turned into a bookcase curtain, drape to a small couch, or portière for a low door or arch, or used for a piano back as already suggested, and for any of these purposes it is very rich and tasteful.

The full breadths of the old gown will furnish pieces for the larger blocks or panels, while remnants of plush can be worked in here and there with very rich and elaborate effects. The border may be of the brocade or of plain goods embroidered. Very pretty designs may be had in India silks for those not so fortunate as to have fallen heir to the rich old gowns of ancestors. These can be worked up in the same way.

Our illustration should be used only as a suggestion, as any individual fancy may be carried out which occurs to the mind of the worker, and doubtless many prettier designs will be executed by clever readers. The panel should have a lining of some soft material, such as thin silk, or farmer's satin, surah, sateen, cashmere, or other suitable fabric. Linings which do not invite moths or carpet bugs are to be preferred. Eds.

My Room in the Country.

It is so small that my trunk stands outside. A white curtain hides my dresses; the cot, table and bureau-washstand are draped in white, as is also the window; a towel rack is screwed to the washstand, and my toilet articles hang up in my tourist case. The shelf under the table contains my books, while the top is ornamented with souvenirs. A Japanese writing tablet stands up to simulate a cabinet, concealing the ink and other bottles. A folding work-basket of cretonne tells of the kind forethought of a friend; an easel of cat-tails holds the precious photograph, while other pictures in rustic frames adorn every available nook. As the season advances the woods and waters shall add to the beauty and interest of my bower.

S. F. W.

Decorative Hints and Fancies From Foreign and Other Exchanges.

Most ladies find that variety is charming with regard to fancy work, and the most popular work is discarded after only a short

run nowadays. Each attempt to bring out something novel is, however, but one more example of the well-worn saying, "there is nothing new under the sun;" but for even new *old* work we are grateful, especially at this season of the year, when we all try to do what we can to beautify our houses with fresh achievements in needlework.

A novel idea for a quilt is to get a large square of some dark, thin material, such as Turkey twill, or fine cashmere of a dark shade of crimson, or any other color that will suit the appointments of the room in which it is to be used. Sateen is to be had in prettier shades of color than almost any other material, but has the very great disadvantage of soon fading. The quilt being described is only a square to lay on the top of the bed after it is made, over the ordinary white quilt. These ornamental coverlets are rarely made of full size. The material will not be wide enough to be made up without joints, but if they are neatly done they will not show much after it is embroidered. When the square is ready, a piece of white or brown Turkish towelling must be tacked very flatly to it, then a border, and four handsome corners in a good bold design traced on it. This tracing may first be done with colored powdered chalk, and then put in darker with a paint brush dipped in ink or dark paint. These lines must next be followed with knitting cotton, either white or of any color that will suit the rest of the work. If a coarse cotton is chosen, one strand at a time will be sufficient; if not, two, or even three, must be used. The cotton is laid down on the outline, and held in position by the left hand; a needle threaded with fine white flourishing thread is brought through from the wrong side close to the line of knitting cotton, is taken over it, and put through the material again to the wrong side. This catches the cotton down to the material, and may remind experienced workers of the process of couching in church embroidery. The thrown-over stitches should be placed about an eighth of an inch apart. When all the lines are traced out in this way, the Turkish towelling must be cut away outside the pattern with a sharp pair of scissors, close to the lines of knitting cotton. Finally, sew down a very fine red cord close to the outlines already worked, but outside them, so as to hide any small raw

edges that may be left where the towelling was cut away. Tendrils, veins of leaves, thorns, sprays, and such small details of the pattern, must of course be added afterwards, as they are too fine and delicate to bear doing in appliqué.

This work looks very well carried out entirely in red and white, a border of red and white tassels alternately being added round the edge. Brown bath towelling may be used with advantage instead of white, as it does not catch the dust so. Many varieties of this work might suggest themselves to a clever worker, and indeed the same style applies equally well to bedroom curtains, and the toilet covers may be worked to correspond. The general air of a bedroom now is not white, as it used to be a year or two ago; most of the draperies are colored and ornamented as much, but in a different style, as are the draperies of a drawing-room or boudoir.

EMBROIDERY on cotton materials with crewels is but little used now, but a new style of this has lately been introduced. The chief part of the embroidery is done in the usual way, but the foundation is worked over in a novel manner. Sometimes the foundation is covered over entirely with darning stitches in a pale shade of color, but a prettier way still is to fill it all in with loose button-hole stitches. These are done in rows and left very loose, the second row is taken through the stitches of the first row, the third row through those of the second, and so on till the whole of the foundation is covered with a fine, open net-work.

THERE is likely to be a rage this season for brocade of all kinds, and happy are those who have antique pieces hoarded up ready to be turned to account. However, people do not seem able to satisfy themselves with the simple richness* of the brocade itself. The main outlines are traced out with very fine gold thread, and certainly a great many pretty articles may be made of such scraps.

A BORDER for plush portières is novel and very effective when worked thus: A conventional design of trailing stems and leaves is traced on the plush, the leaves are filled in

entirely with French knots, worked loosely, so that they set in a series of small loops. Very soft subdued colors should be used for this, and two shades of the same worked into each leaf, no attention being paid to veins or shading. The outlines of the leaf are followed with about three lines of chain stitch worked in gold-colored silk. The stems and tendrils are worked in the same way, but with only one line of stitches. Wool may be used instead of silk if the pattern be very large and something more effective than silk be required.

In reply to several inquiries about making plush screens for photographs, we shall commence by explaining as plainly as we can how they are made. The most useful and popular size is about twenty inches high, with four panels or divisions, holding three cabinet photos in each. Each panel is between five and six inches wide. This size is ornamental when standing on any table. The quantity of plush required for this size is one and one-half yards of good quality, measuring about twenty-one inches in width. Eight panels are required, four of tolerably thick cardboard, with the apertures for the photos cut out, and four of stout millboard for the backs of each. The apertures can be pencilled and cut out at home, or they can be done by a professional hand at a shop. All should be curved at the top, to look ornamental. Take the plush and cut four strips of twenty-one inches long and six and one-half inches wide. Lay one down on the table, face downward; lay the panel on it, allowing a margin of half an inch all round, and cut out the apertures, allowing the same margin, and giving a snip at each corner to allow of the edges turning neatly in. Then take a brush filled with LePage's liquid glue (the strongest glue for use, and in small bottles), carefully glue round the plush margins and turn them in, pressing all to keep them down. The four front panels are all done thus, and must be put away to dry for a short time under some books. Take the four back panels and lay them on a length of the plush twenty-five inches long and twenty-one inches wide, face downward, allowing a distance of one inch between each. This is to allow the whole screen to fold up. An inch strip of plush must first be glued up each of these divisions, with its face upper-

most. These will show between the front panels when they are glued to the back ones and make the whole front of plush. Take the plush, glue the margins and turn them over and forwards, pressing them down. Put this carefully away to dry. Then bring it back, lay it plush downwards on the table, with the millboard uppermost, carefully lay the other four panels on and glue the front and back together, leaving an opening at the base of each panel for the lowest photo to slip up, and two openings up the sides for the two upper ones, one above the other. This is all, and the screen is made. Care and neatness are required, but there is no difficulty.

A most effective mantle lambrequin, and one quickly constructed, is made in the following simple manner:

We suppose, to begin with, that we have the ordinary mantle shelf to cover. That is, one in which the marble is carved with a swell in the center, a depression each side, and rounded corners. The straight-edged mantle board, commonly obtained from a carpenter, and laid on top the marble shelf before putting on a lambrequin, is not needed in this case.

Obtain a piece of plush which will cover the mantle shelf spoken of, and drop three inches below its front edge in the widest part of the center. Line the strip of plush with silesia—discard any stiffening material—and finish the front edge with cone-shaped silk tassels sewed on three inches apart, a golden crescent at the top of each. There are two styles of cone-shaped tassels; for this lambrequin, those which sew on with the apex, or smallest part of the cone at the top, are most effective. Let the tassels match the plush in color. Make the strip of plush long enough to cover shelf and drop four inches below each end edge at the back part.

When the lambrequin is finished, lay it directly on the marble shelf, and its novel simplicity consists in the effect you will observe made by the shape of the shelf underneath; while the lambrequin is a perfectly straight strip, its front edge is varied from a straight line in a most pleasing manner by the indentations in the marble.

Use nothing but light blankets as a covering for the sick.

Easy Lessons in Drawing and Painting.

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CONDUCTED BY LIDA AND M. J. CLARKSON.

STUDY OF SUNFLOWERS FOR DRAWING OR WATER COLORS.

HAVING obtained a general knowledge as to outline, shading, and ordinary perspective, it will be greatly to your advantage to continue your study of drawing as already advised, but in connection with it to begin making little sketches from life; that is, simply try to draw what you see as correctly as possible. In working from Nature, do not choose other than simple objects; avoid landscape which involves extent or any complex features.

The desire to make nice pictures is a misleading motive with many, and incorrect habits are formed by this mania to fill a portfolio with "original" sketches(?).

The first studies of Nature should be simple subjects, as shown in last lesson. These may be followed by plant forms, also simple in character.

With this in view, the subject chosen for our drawing and water color lesson is of this character, and well suited to either purpose. We have spoken of these studies as *sketches*, which is undoubtedly a misleading term that should be explained more fully, for although it seems a more appropriate definition than a drawing or a study, it has a widely different meaning. A sketch is really a *memorandum* of impressions useful to the artist who wishes to catch transitory effects of Nature, or to make notes for a picture to be transferred to his canvas later, and there are few capable of making reliable sketches without much practice and study; indeed, the importance of careful observation and study in drawing from Nature cannot be overestimated, and it is accurate drawing that lays the foundation for effective sketching. Do not be misled, therefore, with the notion that you will be able to make *impromptu* sketches, until you have become quite proficient in drawing, which should always come first; and *studies* of Nature must always precede mere sketches, the study being the careful and truthful ex-

pression of the object chosen as a subject for your pencil. When you have learned to draw even the simplest object perfectly, you are in a fairer way to encounter the difficulties of sketching.

Now in plant life, with its peculiar and varying construction, its individual originality, you have a field of work both instructive and delightful. To draw a leaf, a flower, a plant well, to give it the proper form, values, lights, shades, is an achievement of which you may well feel proud, and as each plant presents different features, each must needs be a study in itself.

The sunflower given this month for your consideration is a free, broad, bold subject. Contrast this with the supple, clinging nature of the morning glory or other vines, the delicacy of the violet or rose, or yet again with the minute detail of that species of plant life showing fine and feathery foliage, such as the sensitive plant, the fern, etc., and you will readily see what a different study each variety of vegetable or plant life affords; therefore each may be studied with care if you would understand them well and render each effectively. Now the sunflower is a subject requiring vigorous treatment, and charcoal would be a better medium for its peculiar features, but as we are yet making use of the pencil, we will not urge this point. A good assortment of drawing pencils will give very satisfactory results, and we consider it as well to continue their use for a time. Many of you will venture no further perhaps than to copy this subject from the flat. If so, enlarge it to at least double the size.

The method of enlargement has been often explained, but we will repeat it here for the benefit of those who may have missed it in earlier lessons.

Mark off a scale of equal distances on the margin of the picture you are to copy, and divide the panel in perfect squares by lines

faintly drawn from these marks, from top to bottom and side to side. Now square your drawing paper in the same way, making the scale of measurement just twice the proportion. In these squares copy exactly what you see in the corresponding ones of the smaller scale. You can get what is called cross section paper already squared off for use, which you will find convenient, but it is perhaps as well to accustom yourself to drawing them to any scale of measurement. Let us look now at the details of the drawing from its first stage to its completion.

You should first proceed to build up your subject and in order to do this a correct outline is necessary. Study carefully the structure and form of the sunflower, its strong characteristics and free growth. Get at the start a good understanding of its special and marked features. It has been said that no intelligent reader will ever begin a book without perusing its preface and endeavoring to grasp the aim and purpose of the author, so we may add that no earnest student of Nature will ever begin a drawing without this preliminary grasp of his subject in order to its intelligible expression. Strike at once the special motive and most marked and prominent features of your model, and you will be better enabled to express it satisfactorily.

You have heard, doubtless, that the pupil who would make the study of figure drawing a success, is obliged to acquire a knowledge of the anatomy or structure of the human frame, even the human skeleton is brought into requisition, or if not that, a model in exact imitation of it, which reveals the secret, underlying motive.

Now what the skeleton is to figure drawing so is the first analysis, or skeleton drawing of the plant, tree, building, or anything you may copy, not the outline merely, but the main lines of its construction. Notice first its position, inclination, the suppleness or the rigidity of its principal lines, or, if we may be allowed the expression, its general anatomy. This is a basis of operation from which you may proceed to the outline sketch. You will remember that in our earliest lesson in drawing we directed you to place dots in different positions to determine distances, to draw broken lines from one of these points to another, accustoming yourself to the use of these guides without relying upon the as-

sistance of ruler or dividers, these should, in fact, be entirely discarded in all picturesque drawing. Of course, with such a subject as we have given this month, these lines must be light, free, curved strokes from one point to another, as the subject demands, instead of the more formal lines of those earlier lessons.

You are supposed, in making this drawing, to be standing in such a position as to get the side view of one of the large flowers, or the flower in perspective, as shown in our illustration. You may begin then at the upper part of this flower, placing the guiding dots at the top and bottom, and drawing the lines from one to another until you have the whole thus in outline. Next you may proceed to shade the drawing, observing carefully its values. The general or local tint may be drawn in what we have termed the first shade. Notice particularly where the light strikes the prominent, open flower, also the top of the upper one, whereas the leaves are some of them in middle tint, some in darker shade; this is produced by drawing over the first shade. The shading should be lightly drawn at first, so that if you fail to get the correct form, you may add other strokes without erasing. You then proceed by strengthening the outline here and there where necessary, giving the dark spirited touches needed in the shadows. You will notice, as we have already observed, that the lines which give the shading must follow the natural curve of leaf or petal or shadow form.

Put all the dark parts in the first shade, and where stronger accents are required cross these lines diagonally, as described in earlier lessons, still being careful to keep the curve of the outline. You have now only to strengthen your touches here and there and your drawing is complete.

Of course you will notice that the strongest or highest lights are left, the white of the paper giving the desired effect, and correct gradation of tone, from highest light to deepest accent.

Water Color Painting.

As a companion to the stately hollyhock, given in our July number, we could have no more fitting subject than the sunflower which can be found very readily at this season of the year; and while presenting features differing from the hollyhock, is yet fully as bold,

and can be handled as broadly as that subject. The habit this flower has of following the sun is somewhat of a vexation to the painter

hand work is good, within certain limits of course, and the disposition many have to hesitate and putter over minor points and to



A STUDY OF SUNFLOWERS.

who wishes to get a prettily composed group in one day, when working from Nature. We however welcome this fact, because we think that anything which stimulates to rapid off-

overlook their subject as a whole, is ruinous to good effect. The best way to manage under these circumstances is to make a drawing of a pretty group of these flowers, and

then to select one as a model for color; putting it in water it will keep fresh for some time, and by placing it in the position of the different flowers of your group and giving it the same light, you can get on very nicely indeed. Or if you prefer, after making your sketch, you can put in the shadows as you see them in the life group, adding the local color afterward, as the shadows are more difficult to obtain from a single flower. This is, we know, a reversal of the usual method, but an expedient sometimes quite necessary where lights are constantly changing, or positions varying, as with our subject.

As the flower is made up of many petals, the drawing is more difficult, although it is not at all necessary to indicate each separate petal but only the general outline and forms of the shadows. It will be an easy matter afterward to pick out the flower and model in proper shape. A wash of gamboge and vermilion, with a trifle raw umber, will give you the shadow tints which you can wash in to the proper strength as needed, then when dry, a pale tint of gamboge may be washed over the entire flower. This is somewhat after the method of glazing in oil colors, and is often done to raise the tone of a subject requiring brilliancy. Do not make this wash too wet. Gamboge can be used for the palest yellow tint or the deepest accent, by using strong or weak as required. If you have cadmium in your box you will find it useful, while orange cadmium may be used instead of vermilion. For the rich velvety brown centers, use Indian yellow, light red and burnt sienna. For the green leaves you will need Antwerp blue, gamboge or cadmium, with a little light red and black. The paler grayish green shown where the leaf rolls over, can be had by using Antwerp blue, yellow ochre and a trifle zinnober green, shading with a little raw umber and black. In the brighter accents of green seen on leaves or stems, use cadmium or gamboge instead of yellow ochre, with raw umber and burnt sienna. An effective background can be given with washes of Antwerp blue, vermilion, and a trifle emerald green if you have it in your box, if not, substitute cobalt or Antwerp blue, light red and yellow.

The instructions given in our drawing lesson are as necessary to the worker in water color as to the pupil in drawing. The painter draws as truly with his brush as does the

wielder of pencil or charcoal. In your treatment of light and shadow, and gradation of tone, you may apply this term with equal propriety. The modeling of form, the correct balance of color, its contrasts, reliefs and effect, is as certainly drawing as if it were done with pen, pencil or crayon.

Hints for Water Color Work.

THE paper for water color work should not be the smooth "hot pressed" which was once used in the old school method, but the rough "imperial" or elephant paper. For convenience the ordinary water color block is to be recommended. For finished pictures the paper should be stretched or mounted. To do this properly, wet it thoroughly and paste at the edges to the drawing board or frame. Allow enough margin when pasting to the board to cut off when the picture is completed. For framing water color sketches, mount upon heavy pasteboard or a stretcher. One of the rough torchon mats with a ragged or gilt edge, makes a desirable finish in framing. A flat oak frame with a simple moulding is the most suitable, or a carved oak, bronze or gilt more or less elaborate, as suits the purse of the buyer. Water colors need to be put under glass for protection from flies and dust.

THE brush should never, under any circumstances, be put in the mouth, as many of the colors are of a poisonous nature. Keep a piece of blotting paper in readiness and draw the brush across it to free it from any excess of color or of water.

BEGINNERS frequently exhaust the color in the brush before filling it with fresh paint, and the consequence is that the new supply of color flows back into the first tint, and leaves when dry a mark or water line, which cannot be taken out without sponging the whole wash out and beginning again. To avoid this take up the color so frequently that there will be no difference observable between the fresh tint and that already laid. If there is an excess of color left when the wash is completed it can be carefully taken up with blotting paper.

WHEN answering advertisements please mention INGALLS' HOME MAGAZINE.

Crocheted Patterns.

CONDUCTED BY JOSIE K. PURDY.

NEW DESIGNS.

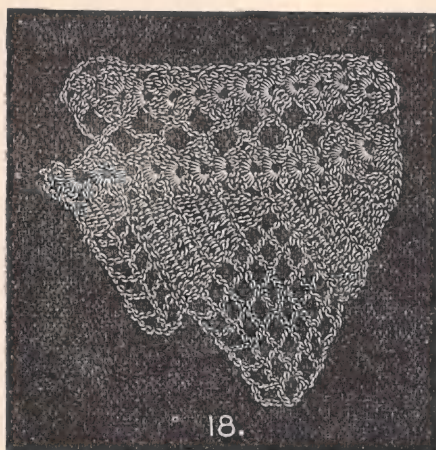
Crochet Lace No. 18.

Make a chain of nine chain stitches, turn.

1st Row.—Shell (three doubles, two chain, three doubles) in fourth stitch, chain three, miss three, shell in eighth stitch, three doubles in ninth, chain two, turn.

2d Row.—Five doubles in three (two in the first and two in the last stitch), shell in shell, chain two, catch to three in last row, shell in shell, chain three, turn.

3d Row.—Shell in shell, chain three, catch as before, shell in shell, seven doubles in five of last row, chain two, turn.



4th Row.—Nine doubles in the seven, shell in shell, three chain, catch as before, shell in shell, chain three, turn.

5th Row.—Shell in shell, chain three, catch as before, shell in shell, eleven doubles in the nine, chain two, turn.

6th Row.—Thirteen doubles in the eleven, shell in shell, chain three, catch as before, shell in shell, chain three, turn.

7th Row.—Shell in shell, chain three, catch to chain in last row, shell in shell, three doubles in first stitch of thirteen in last row, (*) chain two, one double in second stitch,

miss one, repeat from (*) to (*) to end of row, five chain, turn.

8th Row.—One double over second double in last row, (*) chain two, one double over next double (*), repeat from (*) to (*), five doubles over the three in last row, shell in shell, three chain, catch as before, shell in shell, chain three, turn.

Continue like eighth row, until up to thirteen doubles, then begin again with the three in first and open work.

Crochet Lace No. 19.

Chain thirty-six stitches.

1st Row.—One double into the fifth stitch, two chain, miss one, one double into the next stitch, one chain, miss one, one double into the next, one chain, miss one, one double into each of the four next stitches, seven chain, miss five, one single into the next, seven chain, miss five, one double into each of the four next stitches, two chain, miss two, one double into the next, one chain, miss one, one double into the next, two chain, miss two, one double into the last, seven chain, turn.

2d Row.—Double into double, one chain, miss one, one double into the next, two chain, miss two, seven doubles in the next seven stitches, five chain, seven doubles in next seven stitches, making the first stitch on third stitch of next chain, one chain, miss one, one double into the next, one chain, miss one, one double into the next, two chain, miss two, one double into the next two stitches, three chain, turn.

3d Row.—Double into double, two chain, miss two, one double into the next, one chain, miss one, one double into the next, one chain, miss one, one double into each of the four next stitches, seven chain, catch in the middle of five chain seven chain, four doubles into last four doubles of seven of

last row, two chain, miss two, one double into the next, one chain, miss one, one double into the next, two chain, one double into the middle of seven chain, seven chain, turn.

4th Row.—Double on double, one chain, miss one, double in next two chain, miss two, one double into each of the two next stitches, four chain, catch with a single into fourth stitch of seven chain, five chain, single into fourth stitch of next chain, four chain, one



double into each of the two last doubles of four, one chain, miss one, one double into the next, one chain, miss one, one double into the next, two chain, miss two, one double into each of the two next stitches, three chain, turn. Repeat from the first row until of the desired length. For the heading or scallop, one single into every stitch.

2d Row.—One double into every stitch.

3d Row.—One double into a stitch, six chain, miss five, one double into the next. Repeat from beginning.

4th Row.—A triangle (two doubles separated by two chain) in third of six chain, two chain, four doubles in middle four of six chain, two chain, repeat to end of row.

5th Row.—Triangle in triangle, two chain, miss one, one double into each of eight next stitches, two chain, repeat to end of row.

6th Row.—Triangle on triangle, two chain, eight doubles on eight doubles.

7th Row.—Triangle on triangle, three chain, six doubles on middle of eight doubles, three chain, repeat to end of row.

8th Row.—Triangle on triangle, four chain, four doubles in the middle of six double of last row, four chain, repeat to end of row.

9th Row.—Triangle on triangle, five chain, two doubles in the middle of four doubles of last row, five chain, repeat to end of row.

10th Row.—Triangle on triangle, six chain, one double in the middle of two doubles of last row, six chain, repeat to end of row.

11th Row.—Triangle on triangle, eight chain, one single in one double of last row, eighth row, eight chain, repeat to end of row.

Crochet Lace No. 20.

MAKE a chain of forty stitches.

1st Row.—One double separated by one chain into the fifth, seventh, ninth, and eleventh stitches, four chain, miss two, two doubles into each of the four next stitches, one chain, miss three, one double into the next, one chain, miss one, one double into the next, one chain, miss two, one double into the next, four chain, two doubles into each of



the three next stitches, six chain, turn.

2d Row.—One double into third stitch, one chain, miss one, one double into the next, two chain, miss two, one double into the next, four chain, eight doubles into four chain of last row, two chain, one double into third of

eight doubles of last row, one chain, miss one, one double into the next, two chain, miss two, one double into the next, four chain, eight doubles in four chain of last row, six chain, turn.

3d Row.—One double into fourth, one chain, miss one, one double in the next, one chain, miss one, one double into the next, four chain, eight doubles in four chain of last row, two chain, one double into third of eight

chain, one chain, miss one, one double into the next, two chain, miss two, one double into the last, four chain, eight doubles into next four chain, six chain, turn. Repeat for the desired length. For the edge, one single into six chain, six chain, one single into next, six chain, repeat to end of row.

2d Row.—One double into a stitch, miss one, one chain, one double into the next. Repeat to end of row.

CRITICISMS.

"E. T." Your drawing of the moonlight scene, from illustration given in our February number, shows the fault common to so many specimens sent for criticism—stiffness and harshness of touch, and too little attention paid to values. If you have studied the earlier drawing lessons, with their explicit instruction upon the true meaning of lights, middle tints and shade, we do not understand how you could draw all your foliage in one flat tone. We would advise you to practice upon some simple bits of nature, as, for example, the leaves in the August number, or the foliage studies given in March and April lessons, before attempting a finished picture.

"Bertha C." Your copy of White Heron and Lilies, sent to us for criticism, came just too late for the August number of Magazine. It should be remembered that unless studies are received by the 20th of the month at least, they will, in all probability, have to lay over until another number, and as copy goes to press two months ahead, this will result in at least three month's waiting for a criticism to appear.

Your copy is not so good as you are capable of making it, the faults being poor drawing, and very imperfect coloring. You should not undertake to paint a subject, the drawing of which does not correspond with the original. Compare the birds with the shapely forms shown in our April frontispiece, and you will see at a glance the dissimilarity. One of the most beautiful features of this subject is the graceful forms of the heron.

As to the coloring, if you will read carefully the directions given, you will find that the scheme of color is very delicate, the tones being extremely soft and tender, whereas your color is painfully intense throughout, the contrasts between the vivid blue of the sky, harsh greens, and deep pink, giving an effect very unlike the original. We should advise you not to undertake to copy an engraving in color, until you understand values better, and by practice have learned to mix the different tints required for sky, foliage, water, etc. The birds in your study are a gray, whereas in the original they are white, with the softest imaginable tones, giving that peculiar delicacy to the scene which is one of its charms. Do not be discouraged in the least by this very candid criticism, but let it incite you to more earnest effort, for there are points in your work which show that you can and will succeed by study and perseverance.

In answer to your query, would say that your picture possesses no commercial value whatever, indeed, the work of beginners is not saleable, as it must have real merit to command a market price. Be patient and win this by and by, through earnest effort and persevering study.

"Gertrude M. Huntington." Your first attempt at copying the little landscape with fruit, is extremely meritorious and shows careful work, which argues well for your future success. We wish all our pupils would show the same painstaking care, for some seem to forget the old adage that "What is

worth doing at all, is worth doing well." The slovenly, careless work sent in occasionally is matter of surprise to us, for he who will not take the trouble to do the very best work of which he is capable, had better not try at all, and certainly neatness is possible, if nothing else.

Your drawing of an ivy leaf from Nature is good, but fails to express the texture of the leaf as it might. This can be given only by a careful study of the surface lights, which give to the ivy its polished, waxy appearance. We would advise you to persevere in your study of natural objects, as well as in copying from the flat, and we can see no reason why you should not advance rapidly, and do work worthy of even a far better criticism than this.

We wish our many readers interested in sepia drawing, could see "H. B. W.'s" clever little copy of the sketch given in our April number for sepia drawing. This is, in fact, the first drawing sent in for criticism of which we have nothing to say but words of praise. As a copy, it is quite perfect. If "H. B. W." will send in an original drawing as good as this, we shall be pleased to give it to our readers as an example of what can be done by one who has had no other instruction than that given in the HOME MAGAZINE. We quote from this correspondent as follows:

SAN JOSE, May 30, 1888.

Misses M. J. and L. Clarkson.—I have been a member of your class in drawing and water colors since the beginning of the year. I send you my last sepia sketch and hope you will give it your sharpest criticism. Your "Easy Lessons" are all the instruction I have had in painting, but I intend to persevere, and will be glad if you will grant me the privilege of sending more of my work when I have improved on this. Many thanks for the help you have already given.

H. B. W.

[We are always glad to receive work for criticism, and to help in this way as far as possible all who are studying by themselves. We shall be entirely honest in the expression of our opinion, and hope that none will feel offended at an adverse criticism. As we have remarked before, none but an honest criticism is of any value, our aim being to so

point out your faults as that you may avoid them, and when we can conscientiously praise your work, to do so for your encouragement, but never in any way by our judgment to flatter or to mislead.]

To "E. B. G.," who sends copy of "Winter Sunset" frontispiece to our last December number, we would say: Your copy is very fairly executed, when we take into consideration the few advantages you have had. We would observe that you, in common with many others, use too much black or brown in painting snow, for while these qualifying colors are very necessary, they must not be added in a way to dull or muddy the tone. In the lights black should be very sparingly used, and in the shadows and deeper accents just the right quantity added to the palette to give the desired effect, not enough to produce a gray or leaden tone. Snow is white, not a mud color, nor yet a dead flat tone, the darker accents relieve it from this, while the lights should be crisp and brilliant. There is, in fact, a diversity of tone seen everywhere in nature, even in an expanse of snow. This copy shows great improvement upon the last one sent to us for criticism.

"A. T." Your water color drawing of wild rose is very good indeed, but can be improved, as we shall try to show you. In drawing stems of flowers or branches, as in your copy, aim to give them an appearance of suppleness and flexibility, and while we do not mean that all stems should be curved, yet stiffness should be avoided as far as possible. Your color lacks purity, and the penciled outlines should have been softened previous to coloring. You seem to have a very correct idea of our method of handling, and cannot but improve with practice. If you wish, as you say, to keep up your study, and the Magazine does not furnish you with enough work, would advise you to copy good water color studies. We have these hand-painted, and rent them upon very moderate terms.

PERSONS intending to subscribe for this Magazine should do so before October 1, as all Premium Offers will be withdrawn after that date.

Decorative Embroidery & Painting.

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CONDUCTED BY LIDA AND M. J. CLARKSON.

POND LILY DESIGN FOR KENSINGTON EMBROIDERY OR PAINTING, LUSTRA, ETC.

OUR lessons in Kensington stitch have been appreciated, as a large number of letters show, and more information of the kind is requested. This we find it difficult to give, as very little more can be said upon the subject than has been already given in previous numbers of the Magazine.

A long stitch upon the right side of fabric and a short one at the back, made longer or shorter, as the design requires, gives that freedom peculiar to the work which has aptly termed it "needle painting."

Our design this month of pond lilies for cushion, is very effective in either Kensington embroidery or painting, alliance work, lustra or appliqué. For Kensington embroidery the outer edge of leaf or petal is first worked with long and short stitches, as described in our February number, which gives a regular even edge, if care is only taken to slant the stitches according to the shape of leaf or petal you are working. The second row of stitches is then taken in between the others, long and short as before, and still following carefully the form of the petal or leaf. This, where you wish to execute the filled-in or solid embroidery, otherwise you can, if you prefer, work just enough to give the shading and veining, and can then tint the rest either in water color or lustra, which gives almost as handsome an effect as the solid work. The embroidery may be done this way, in either filo-floss or arrasene, with little work and yet very rich results. Arrasene is undoubtedly the better to use, giving, as it does, a raised appearance to the work.

The prettiest ground for the cushion shown in our illustration, is a rich copper red in velvet or plush for the plain half, and the same color in felt for the embroidered part of cushion, this being not only less expensive than a whole plush cover, but more effective, as plush is almost always richer when contrasted with some other fabric, a dead luster-

less ground being very handsomely set off by the rich soft pile of the plush. To make this cushion, cut first a square foundation upon which the two halves are joined diagonally as shown in our illustration, a waved line being a little newer than the plain diagonal. Cover the seam with either fancy stitches or by a design in gold cord, as here shown. Gold cord may also be used for the stamens of the lilies, if desired, making the design more showy. You will need the usual flosses or chenille for this pattern, required for other white flowers; the leaves should be embroidered with cool greens, and where they turn over, with a shade of copper pink, matching the natural leaf, which is this color on the under side of tender leaves. The veining of leaves is very pretty done with this same color.

Still another method of work for this design is appliqué, the flowers and leaves being cut out of satin and applied to the ground, the shading and veining worked with filo-floss or arrasene. The stems and centers are embroidered with the floss. Very beautiful and artistic effects may be had thus at a very much less expense than for the solid embroidery.

Materials for this work may be had of the supply department of the Magazine, J. F. INGALLS, Publisher, Lynn, Mass.

To execute this design in Kensington painting you will first stamp or outline the design then taking a medium sized flat sable brush, lay in the general tone of the leaves or flowers, shadows and high lights, just as you would proceed to do in plain painting, only that the color must be used very generously. When the paint begins to get just a little tacky take your Kensington pen and begin to draw in lines in imitation of Kensington embroidery. For the general tone of the lilies use silver white, a trifle ivory black,

yellow ochre, Antwerp blue, and madder lake. In shading add burnt sienna, and a very little raw umber. For the lights use white, a little yellow ochre, and the least trifle black, just enough to qualify the tone, not enough to muddy it. Paint the yellow centers with chrome yellow, white, yellow ochre, and a trifle black, adding raw umber and a little madder lake in the deeper accents. Touches of orange chrome or cadmium may be given here and there to add brightness. Paint the green leaves with Antwerp blue, chrome yellow, a little yellow ochre and burnt sienna. For the dull copper pink seen upon the edges, and in the veining of leaves use raw umber and madder lake with a little white. The dragon flies are painted with



POND LILY DESIGN FOR EMBROIDERY OR PAINTING.

emerald green and white, with touches of orange chrome and white, shaded with madder lake. The heads with vermilion and black. The leaves are very much more effectively painted plainly, and veined with rolls of the paint, that is, lay the color with a fine sable brush, twisting it as you draw it along to dislodge it. Colorado pens, Nos. 1 and 2 are considered the best for the strokes needed to imitate embroidery. We have this design executed in Kensington painting, which we rent at fifty cents per week to subscribers. It is the same as shown in our illustration for diagonal half of cushion.

To execute this same design in *Lustra*, for the local tone silver is needed, using the color generously in the lights. Be careful also to keep the lights just where they belong,

as in any painting. Afterwards go over the lights again with a mixture of one third silver and two-thirds sparkling silver, and the shadows may be deepened with steel. For the leaves, use in the lights light green, and for the shadows dark green, dark dull green, and light dull green. In the sunny touches, green gold may be used. Make the stems of dark green, and the copper pink touches on leaves and in veinings with copper and dull red. Do not add the centers to lilies until the rest of painting is dry, then put them in with gold and orange.

Embroidery Notes.

A NEW style of work for satin cushion covers is carried out entirely with the finest Japanese tinsel. The designs best adapted for this work are leaves of various kinds, which should be transferred in the usual way. All the outlines, veins of leaves, stems, etc., are followed with tinsel carefully and flatly laid on, the general effect, when finished, being that of a group of gold skeleton leaves. Spiders' webs also may be introduced among the leaves with good effect, and the work may be carried out with fine sewing silk if it is thought pleasanter to work with than the gold. Nothing could look prettier or more uncommon than a handkerchief, glove, and night-dress sachet, all *en suite*, of cream colored satin, embroidered with these leaves, and lined and quilted with the palest, most delicate shade of pink or blue. These would make a pretty and elegant wedding gift to a young bride.

SOME ladies are very clever at embroidering monograms and letters in the corners of their handkerchiefs, but for those who desire a wider scope for their energies I may recommend the new way of embroidering sheets. The top edge of the sheet, where it folds over the bed when it is made up, can be handsomely embroidered with white linen thread in satin-stitch for about a foot or fourteen inches of its depth. The design should be a bold one, and color may be added, if preferred to plain white. The embroidery should be as thick and handsome as possible. This style of ornamentation will wear well and wash well, and is more sensible than the *sham* sheets we have seen of late.

FLOSS silk embroidery is pretty and useful for a great variety of purposes, notably for panels, fronts, and cuffs of evening dresses. Care must be taken when commencing this style of work that the hands are perfectly smooth, and not roughened by any kind of plain work, which is best laid aside till this is finished. The main disadvantage of floss silk is its tendency to wear rough, so that every care must be taken to keep it smooth as long as possible. Let the material chosen be either China crêpe, fine cashmere, or Henrietta cloth in any pretty delicate color. Trace out a design as much like an Indian one as possible, and work it in long satin stitches, letting them lie against the material as flatly as possible. The stems must be worked in ordinary crewel stitch, but berries, centers of flowers, and such designs must be worked in with satin stitch over a foundation of stitches, or a wee piece of cotton wool laid on first to serve as padding. This work looks charming on flannel dressing-gowns or jackets, while dainty little head flannels for infants may be worked in the same way, and will sell at a bazaar stall by dozens. White floss silk on pale blue or pink is pretty, and many would admire the effect of the white on dove-color or fawn-colored Henrietta cloth. If the work is intended to be made up as an evening dress, to follow the outlines, after the embroidery is finished, with fine gold or silver tinsel is a very great improvement.

APROPOS of dessert doilies, a pretty and novel way of making these is to appliqué colored muslin on white thus: Trace out a good pattern (one intended for braiding may do for the purpose) on stiff glazed cambric, and put in all the lines with black ink, so that they can be seen through a double fold of muslin. Lay the pink muslin over the white, and tack them down together evenly and smoothly to the glazed cambric. Buttonhole round all the lines of the pattern with very fine flourishing thread; finally cut away all the pink muslin left outside these lines of buttonhole stitches, leaving a pink design edged with white against a foundation of white muslin. Net

is nearly as well adapted for this work as muslin; the colored part then should be muslin against a background of net. The extreme edge of such doilies should be traced out in large scallops, edged with button-hole stitch, and afterwards cut out.

ONE of the prettiest of the present novelties is a baby's counterpane appliqué of pale blue flannel upon white flannel, the design being edged with silk couching. At the upper end of the cover a corner is turned back and it is embroidered in forget-me-nots with the word *bébé*. It seems almost a pity to have put the word in French, since the idea is an English one. The manner in which these flowers are worked is extremely rich and effective, and is more quickly done than satin stitch. A thickish strand of filoselle is carried from the center to the edge of each petal, and held down at the apex with a single stitch of fine silk. French knots form the centers. A similar mode of working is used for Marguerites or any other narrow-petaled flower with great success.

Border in Embroidery.

Our illustration shows a simple yet pretty and elaborate looking border design; executed in satin, stem and knot stitch, all of which have been lately described in this department. This design is suitable for many decorative purposes and may be worked with shaded silks, or filoselle. The stalks are brown and moss green, the leaves two shades



BORDER DESIGN FOR EMBROIDERY.

of green, the flowers in three shades of pink and two shades of blue, the buds half blue and half pink.



GALVA, ILL., July 12, 1888.

Mr. Ingalls,—Your Magazine found its way into our home in the way of a surprise to me from my husband, and I need not say it was an agreeable surprise, as all who read it know and appreciate its worth. I think it a little gem, and well worth the money we pay for it now, and we should feel grateful to you for the additional sixteen pages should you decide to make the change. I will further say that mine is the only one I know of in our city, but at a meeting of a Young Ladies' Missionary Society, held at my home a short time ago, in speaking of fancy work of different kinds, I produced the HOME MAGAZINE for the examination of those present, and there were three or four who took the address, intending to send for it soon. They pronounced it the best and most for the price of anything of the kind they had ever seen; and all this through the thoughtfulness of my dear husband.

ONE OF THE SISTERS.

PHILADELPHIA, PA., June 3, '88.

Friends Lida and M. J. Clarkson,—I will not again be guilty of addressing you as "Dear Ladies." How comical all this speculation must be to you! At least if M. J. is a "long-suffering husband, brother, cousin or father," he is unlike the generality of men in permitting his mention to appear second.

I was pleased on receiving your missive and it was my intention you should hear from me at an earlier date, but a sojourn at the sea shore prevented. There are numerous kinds of shells to be found there, as everybody knows. Now it occurred to me to collect a dozen or more of the fluted-edged kind (as common as the clam shell), paint a background on each, and decorate with flower, tiny bird or butterfly, no two of the same design. These shells are not useless, but make most novel individual butter plates and really add to the attractiveness of the table. Care should be taken to select shells of a size.

A friend of mine, recently returned from abroad, says: "I saw nothing in Europe to

excel, either in needle or amateur art work, our American women." This is not prompted by national pride alone, but judged conscientiously, as the speaker has travelled extensively on both sides of the water. I think this extremely flattering to our home industries.

I want to express my admiration for the arrangement of roses in the June number. I hope to paint it sometime, as I like it better than anything I have seen. I am afraid I have been encroaching on your valuable time, for which I make all possible apologies, and still remain your friend,

LITTLE BIT

MONTANA, June 5, 1888.

Dear Misses Clarkson,—A copy of your *Brush Studies*, first and second series, received, and surpass even my expectations in instruction and practical assistance. And your drawing and painting lessons in INGALLS' MAGAZINE are a boon indeed to the home student. Please accept the sincere thanks of one of your most thoroughly appreciative subscribers and pupils.

May I add my plea to the many for the omission of stories. The press already floods the public with stories of every variety and at a cost within the reach of all; but how few are the periodicals, comparatively speaking, devoted to art,

Again thanking you for the assistance and encouragement your successful labor has brought to my home, as it has to many others, I am, very truly yours,

A. W. T.

PERHAPS some of the readers of the Magazine would like to know how to make a handsome chair scarf: Take three strips of broad shaded or figured ribbon, the center strip of a different shade from the other two; turn the ends back at each end, sew on neatly and finish with a ball or tassel. Then baste the ribbon upon a lining of silk, or fine silesia, work the edges together with the fancy stitches so much used in crazy patchwork, and add

gold thread over the herring-bone stitches. I have several of these scarfs which are quickly made and very pretty.

Table scarfs could be made in the same way, and those who paint can ornament the plain ribbons with flowers, animals' heads, butterflies, etc. The center ribbon only needs to be painted; the sides look best left plain.

HATTIE.

WESTFIELD, MASS.

Mr. Ingalls,—I have a suggestion to make to you regarding the puzzled beginners in oils. They are troubled to know the proportions in mixing their paints. There is such an easy way out of their difficulty, I have been waiting for some one to tell them. If they will send to the Misses Clarkson for some of the studies described in the Magazine, and carefully follow their description, in a very short time they will be astonished at the result. I have learned the studies so well that I can see the tints as I read. Any one who really wishes to make a good picture should not fail to send for a copy. I have had some beautiful things from them and cannot speak too highly in their praise. Your Magazine is one of my treasures; there is nothing put in to "fill up." So long as it continues its present excellence you may consider me a subscriber.

Mrs. M. E. M.

Clippings From Our Letter File.

"H. S. K." informs readers that there are three places in Philadelphia where women can sell their work, viz.: Philadelphia Exchange for Women's Work, 1611 Chestnut St., 31 North 15th St., and 11 Walnut St. The New York Exchange for Women's Work is at 329 Fifth Avenue.

"M. S." says:—"The INGALLS MAGAZINE is as welcome as ever, and with other of your correspondents I am in love with you and your work."

June 11, '88.

Lida and M. J. Clarkson,—I, like many others, can hardly express to you the pleasure your *Brush Studies* have been to me. All I know of using a brush and colors I owe to you, and I have accomplished more than I ever thought possible without a teacher. I

would not part with one of my precious HOME MAGAZINES for anything.

Mrs. H. W. C.

ONE of our invalid readers says:—"I am so glad you have engaged in this great work of helping others (for who can doubt it), there are so many homes where the tired house-keeper and home-maker has longed for just such help as can be found in the precious HOME MAGAZINE. I am sure I will have it as long as it is published, if I live so long.

I am sincerely yours,

Mrs. D. M. W.,

Leominster, Mass.

PERHAPS readers may like to know that ordinary plaster of Paris casts, or ornaments, may be very handsomely bronzed and made to look much nicer by first giving them a coat of oil or size, and when nearly dry, dabbing with a piece of cotton dipped in the bronze powder.

LOTTIE.

By all means let us have the Magazine enlarged and do away with the premiums. I read every word of it, and my only regret is that there is not more to read. Money could not buy from me the knowledge I have gained from your articles on brush work.

Mrs. H. H.,

Coshocton, Ohio.

I HAVE found something better than stove pipe for umbrella jar. In nearly all creameries or cheese factories they use coolers, made of tin, a little larger round than pipe and not quite as high—just a deep pail. By taking off the bale, or handle, they are "just the thing." As they soon wear or rust, the proprietors of said creameries will either give them away or sell them for a few cents.

Mrs. LILLIE V. W

[CAN any of the readers of the Magazine give a description of the "pearl painting" on glass, just now a matter of interest to many? Is the making of paper flowers of enough interest to give through these columns? The opinion of subscribers upon this matter would be welcome.—Eds.]

ST. LOUIS, *June 11, '88.*

I peruse with much interest INGALLS' HOME MAGAZINE, and long for the coming of each number. I have gotten a number of ideas and have made several articles which you gave the description of. I have watched earnestly and eagerly in the hope that some one would give the directions for making one of those pretty balls made out of tissue paper. Probably now that I ask, my question will be

answered, as one ought to ask before expecting to receive.

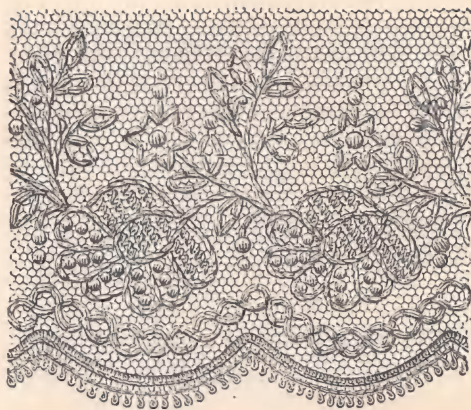
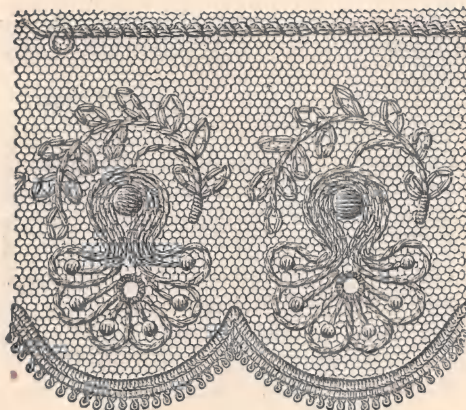
L. M. STEWART.

WILL the California correspondent who sent order for study of "Heron and Iris" please forward to us her full address, which was inadvertently destroyed, and we will endeavor to make full amends for the delay and disappointment caused her by the accident.

DESIGNS FOR DARNED LACE NET.

WE give here two very handsome designs for edges in darned lace net, which can be adapted to a variety of purposes. The

effect. This lace is a tasteful finish not only to dainty *lingerie* and neck wear, but to many fancy articles, such as toilet cushions, mats,



inner scalloped edge of the lace (*see illustrations*) is buttonholed over, and the upper one sewn out twice, thus giving a pretty raised

etc. These designs, although elaborate, are not at all difficult to any one accustomed to the work.

THE embroidered lace that was so popular a season or two ago appears likely to be in favor for some time yet, but is carried out in rather a different manner. The sprays, scrolls, or pines that form the design of the lace are embroidered in the usual manner, then are cut out and appliquéd to satin. This work is well adapted for use on dessert doilies, which must be edged with a pretty, narrow, gold fringe.

For holding the pretty grasses and ferns collected during the Summer, the various colored Japanese umbrellas may be used. The umbrella is opened just enough to hold the grasses and is kept in position by a bit of wire fastened to the slide. A long bow of bright ribbon with ends is tied about the top, and another bow is fastened on the handle with which to suspend the umbrella from any convenient place.



"Anna L." and others. To paint crimson plush drapery use madder lake and madder brown for the general tone, adding black in the shadows, with vermilion and madder lake in the lights. After this is thoroughly dry glaze with madder lake several times, drying thoroughly between each glaze.

"Ada Carpenter." To paint a dark rich blue, use white, yellow ochre, madder lake, permanent blue and ivory black. Be very sparing of the white and yellow ochre. For the sky seen dimly through distant trees, a misty bluish gray, use cobalt, madder lake, a little yellow ochre, white and black. For distant foliage you can use Antwerp blue, white, cadmium yellow, and madder lake, toned with a little ivory black. For trunks of trees, white, madder lake, raw umber and black, adding in the shadows burnt sienna and bone brown.

INDIANA, July 4, 1888.

L. and M. J. Clarkson, — I saw your advertisement in INGALLS' HOME MAGAZINE, "Models for Pastel Work." I know nothing about the work, but I am very anxious to learn. Can you tell me what books to get? Where to send for them? Whose is the best? What is the material required? And where is the best place to get it? Can you work on photographs or smooth paper with it?

Please answer, and oblige,

Respectfully,
L. F.

[We would remind this correspondent, with a number of others, that no queries will be answered by mail unless the conditions of this department are complied with; that is to say, that queries must be written on a separate sheet of paper from the body of letter, and a sufficient space left after each one for the answer. There are few books upon the subject of pastel, and these few are of little use to student. Your wisest course would be to take lessons of some good teacher in this branch of art. The materials required are the soft colored crayons used for the

purpose, the specially prepared paper for pastel coloring, and cork or pith stumps, although you can use your fingers to good advantage in laying the color, and this method is to be preferred to the use of any stump as a rule. You can get the material of any of the Art dealers who advertise in this Magazine. No, you cannot use the ordinary crayons for coloring photographs, and smooth paper is not adapted to this method. The pleasantest paper to use is that specially prepared, known as "velvet paper."]

I am taking INGALLS' HOME MAGAZINE and took as premium your *Brush Studies*, and I am delighted with both Magazine and premium. Have not yet finished the second series of studies; you make such clear descriptions that one wonders they did not think of that 'hemselves.

(1) In speaking of convex glasses for photographs you also mention "common glasses," do you mean flat glass?

I took lessons in oil paints, drawing and black crayons while at school, but never tried charcoal, pastel, lustra-iridescent or Kensington, but shall attempt it now.

(2) Can I use the same kind of paper for charcoal and pastel that I do for crayon?

(3) In using the iridescent colors in a design where different colors are close to each other, as in the peacock feather, do we let one color dry before painting the next, so the colors of iridescent will not stick to the previous one?

(4) Does the lustra stay moist long enough to apply the iridescent?

(5) In painting a brunette in the photographs on glass, what colors are used; those given are for blondes or medium, are they not?

(6) What is "crystal oil painting," and how is it done? Also "opaque?"

(7) How do you paint a dewdrop?

I will send stamps for answer by letter as I want to know as soon as I can, for am ready to go to work now, and don't want to wait two months. Should like list of paintings, too. I think you are very kind to offer to

answer by letter, it must take much of your time, which I know is valuable.

Mrs. A. E. R.

[We would call A. E. R.'s attention to answer to "L. F.," which will explain why her letter was not answered by mail, as well as containing an answer to her third query. In reply to other questions, would say:

(1) We had reference to ordinary glasses, although the convex is always the most desirable for such work.

(2) Already answered.

(3) In using different colors in iridescent painting, put the paint upon one portion of the peacock feather, for instance, green or blue or bronze, as the case may be, and apply the metallics over that color, then proceed with another color, and so on until all is covered with the metallics. It is not necessary to wait for each to dry, only to do one color at a time.

(4) You cannot apply iridescent colors over lustra, use paint instead, to hold the metallics.

(5) In painting photograph of a brunette, you can use the ordinary colors advised for the other subjects, the photograph itself will give the shading, a trifle yellow may be added, but very cautiously indeed, as too much will ruin the effect. The color should never be very deep, and especial care should be taken not to use too much red. The coloring depends also, in a great measure, upon the strength of tone given by the photograph, some subjects, being lighter, may need a little strengthening of shadows, but this must be very cautiously done.

(6) "Crystal Painting," sometimes called "Egyptian coloring," is simply a process of painting photographs, maps, engravings, etc., with prepared colors and a transparent medium. It is not a method we would commend to readers. The colors are sold by some dealers at \$3.00 per box.

(7) To paint a dew-drop you will need to observe carefully the color of the leaf or flower petal upon which it is seen, as it will partake more or less of the color thus seen through it. Around the edge of the drop you would find a light gray tone. To paint this you would need white, yellow ochre, a little light red and a trifle black. The other tones will depend, as already stated, entirely upon the colors seen through the drop.

"F. F. E.," Montreal, is reminded that in all cases those who wish information through this department must conform to our rules and give full name and address. Anonymous communications receive no notice. Name will not be published in full without consent of writer, or fictitious name may be substituted for heading of query, but must in every instance be accompanied by real name and address.

E. M. Stebbins:—The following process for straightening work done with arrasene is highly recommended:

Have ready a basin of cold, clean water, a soft linen rag and a hot iron. Have the iron firmly held, so that its flat part is uppermost, then take the linen rag, dip it in the water and lay it smoothly over the flat surface of the iron. While the steam is rising, quickly draw the embroidery, right side uppermost, over the iron, and as soon as the steam ceases take the work away, wet the rag again and draw the work again over the iron; use both hands to hold the work, and be careful that no lines or wrinkles are made. The ordinary method of stretching embroidery is to wet a cloth in cold water, wring it out and place on a board or table, some pin to the carpet, then place the work on it face upward and fasten, stretching just as tightly as possible. Leave for at least one day or night, and if not perfectly smooth when taken off, the process should be repeated.

Newport, Ind.

Editors Ingalls' Magazine,—Please to advise me through the Magazine, the cause of oil paint cracking on a composition plaque, and the remedy to prevent the same. I have painted a number of them, and several have so cracked after they have become dry as to have to be repainted. I have no such trouble with canvas or wood plaques.

R. E. S.

[We do not know why your paint should have cracked unless your medium or varnish were inferior, or it may be you painted too quickly over your lay-in or first coloring. One coat should always be allowed to dry thoroughly before another is painted over it. Sometimes the transparent colors will crack unless sufficient white or black is added to give them substance, and again if too little

paint is used it will cause this trouble. Bitumen or asphaltum will often crack badly, or any varnish with resinous ingredients.]

OTTUMWA, IOWA, June 27, 1888.

Lida and M. J. Clarkson, — I have a room which is nine and one-half feet square, there is a north and an east window in it, from the south side winding stairs go up, therefore giving a good light from above, the door is in the west side. Can you tell me how to fix it up to make a pretty studio, in the most economical way. I like your Magazine very much.

B. B.

[Your room is rather small to admit of much furnishing, but can be made very cosy and attractive at a slight cost. The floor could be stained or painted a dark red, and one of the long-haired rugs, which can be bought for three dollars or so, would be an addition. It would be a very easy matter to cover the walls entirely with burlaps painted in tapestry designs; that is to say, the oil color is thinned with turpentine and used more as a stain or dye. Should advise a portière of some cheap but pretty stuff, such as double-face figured fashion drapery, or canton flannel in colors to harmonize. Get a couple of pine easels, and stain or paint them, to hold some of your pictures. On these

easels several pictures can be placed, one above the other. Another way to economize space is to have a pocket or rack attached to the lower part of the easel, below the picture rest, to hold unfinished sketches or drawings.

If you have room for it, a low couch or divan, such an one as you can make with a little ingenuity, will give a look of ease and comfort to the room. A few pretty shelves and brackets for *bric-à-brac*, a little gipsy table for a large palm, or other plant, and a willow chair and ottoman would be about all the furniture you could get into a room of this size. We hope to be able to describe some pretty interiors from time to time, which will doubtless furnish you some further hints.

"Mrs. A. A. C." is informed that her query came too late for an answer to be of any advantage to her now, a fact which we very much regret.

SUBSCRIBERS who query so often as to a proper place to send pictures, embroidery, fancy work, etc., for sale, will do well to correspond with Mrs. S. N. Ward, 298 Columbia Street, Brooklyn, N. Y., who will take suitable articles for sale on commission. Mrs. Ward is one of our subscribers, whom we can vouch for as being in every way thoroughly honest and reliable, entirely worthy of the confidence of our readers.

THE satin pincushions, about five inches square, to be seen just now in fashionable drawing-rooms, are very tightly stuffed, so that they stand up well at the top and bottom, and form good corners. They are generally just edged with twisted cord—gold, or a color to match or contrast well. Occasionally they are powdered all over with embroidered silk flowers; sometimes a pattern is worked in tambour with fine gold thread intermixed with silk.

Book covers can be made quickly, and without much trouble. Cut a piece of tolerably stout drawing or cartridge paper twelve inches long and nine inches wide, and glue on a cover of plush cut half an inch larger. When

dry, add two pockets for the book to slip in, by covering two pieces of the paper with the satin, leaving half an inch margin, which, when the pocket is laid down on the satin side of the book cover, turns over and is glued. To hide this turned over edge, sew on a piece of fancy gold braid, about one inch wide, all round on the plush side, as flat as possible.

TAMBOURINES are pretty card receptacles now for the writing table, or may be used for odds and ends in the sitting room. They are lined with silk and ornamented with bows between the tiny cymbals all around. Sometimes a circular glass or tin dish is fitted in and they are then useful as flower holders.



Ingalls' Home Magazine

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We intend to mail the Magazine each month from the first to the fifteenth. If your Magazine is delayed, wait until the *very last* of the month before you write and tell us that you have not received the Magazine for the present month. When the Magazine gets lost in the mail, we will send a duplicate copy, but be sure and give it time to reach you before you write.

Subscriptions can commence with any month you wish. When no special month is mentioned, we commence the Subscription with the month the Subscription is received. We furnish back numbers for 15 cents each.

When you wish your address changed, be sure to give *in full*, the address that we are now sending the Magazine to, as well as the new address.

Address

INGALLS' HOME MAGAZINE,
67 WHITING STREET. LYNN, MASS.

LYNN, MASS., SEPTEMBER, 1888.

No!

A FEW of our subscribers have written to us asking if they send in a renewal of their subscription before October 1, will they be entitled to select one of the five premiums that we are now giving to our subscribers. To all such we will answer, No, we cannot afford to give one of the premiums that we are now giving, with a subscription that is to commence with the second volume, and we do not think that many of our subscribers will expect or ask it. We are doing our best to make the Magazine worth more than we ask for it, and feel sure that our subscribers are getting their money's worth.

Our November Number

Is going to be a *beauty*. It will be filled with information and instruction that is sure to please you. It will contain a full-page design of chrysanthemums, by LIDA CLARKSON, printed in the exact colors in which it is to be painted. The Magazine will also give full instructions for painting the chrysanthemums in both oil and water colors.

Withdrawal of Premiums.

ALL of our premium offers will be withdrawn on and after October 1st. After that date we shall *not* give a premium to each subscriber, but shall add sixteen pages more to the Magazine, and occasionally give a full-page design printed in colors, and shall also continue to give premiums to those who get up clubs for the Magazine. The November number will contain our 1889 Premium List.

Renting Studies.

QUITE a number of our subscribers have sent to the publisher of this Magazine, requesting him to send them a list of the Studies that are rented. If you wish to rent Studies, send your full address and a 2-cent stamp to L. & M. J. CLARKSON, Pleasant Valley, Dutchess Co., N. Y., for their list of Studies. They also rent Studies of the designs that are illustrated in this Magazine from month to month. Write to them for prices.

Stamping Patterns.

BE sure and examine the illustrations of stamping patterns in this month's Magazine, also take notice of the very low prices at which we sell these patterns. When ordering be sure to put the letter M before each number.

BE sure to renew your subscription in time so that you will not lose the November number.

IN getting up clubs renewals will count the same as new subscribers.



OLD MILL, DIAMOND HILL, COTTRELL, R. I.

ALICE E. B. CANTON

INGALLS' HOME MAGAZINE.

VOL. I.

LYNN, MASS., OCTOBER, 1888

No. 12.

GAIN YET LOSS.

THUS the painter saw his picture:—
Round a headland slept the sea,
Purple mists of morn enfolded
Woods of pine, and birchen tree.

Then with loving zeal and labor
Earnest, long, the painter wrought,
That each curve, each tender tinting,
Might show fair to other thought.

When at last 't was done, a stranger
Came, and looked in silent praise:
"Take my gold, and in my castle
I will give it worthy place."

Yet, though sweet the true approval,
Though the guerdon was not small,
In the twilight rest, how empty
Seemed the space upon the wall!

—Kate Thompson Sizer.

WHAT AILS THE MODERN GIRL?

A WRITER in *Harper's Bazar* makes a pretty close diagnosis for a layman, as to what ails the modern girl, at least a good many of her.

"The modern girl hardly knows what she wants, whether it is higher education, an æsthetic wardrobe, love or fame. She plays tennis and progressive euchre and flirts and does Kensington work and reads Herbert Spencer, and very often writes; she dabbles in music and talks theosophy, and if there are more things in heaven and earth than are dreamed of in her philosophy one questions what they can be. Withal, she is as restless as the wind. She does not love the quiet of home: she lives on excitement; she goes to

Europe, to the springs, the mountains, theatres, the receptions, if she can get there, or to the modiste; she can always fall back upon clothes as a diversion, and, when everything else fails, she has nervous prostration and a trained nurse.

"In fact, the chief trouble with the modern girl, be she rich or poor, is that she either does too much, keeps her nerves on the strain, and by and by goes to the other extreme, and does literally nothing but consume drugs, talk of her ills, and consult the Christian Scientists; or she has no real interests, fritters away her time in shallow pursuits, becomes pessimistic and dyspeptic, dissatisfied with herself and all the world; cries and

questions if life is worth living, and feels especially blue on holidays.

"The remedy for all this is, perhaps, *an object in life*; those who are well and unselfishly occupied do not question if life is worth living; they know it is; and whether they are busy in the shoe-factory, behind a counter, at the fireside, in the kitchen or the dining-room, so long as they are busy and not shirking or reaching forward for something more congenial, and neglecting present duty, their minds are at rest and uninvaded by despondency. One of the best remedies

for depression of spirits is the effort to bestow happiness; it has been known to prove effectual when all other methods have failed; when novels and new gowns and cod-liver oil and bovine and bromide, when admiration and flattery are no more serviceable than an abracadabra or any heathen spell. Melancholy or other ills of this nature are the direct result of a too strong egotism, and an absorbing interest in others is a safe and agreeable medicine, and is usually the last thing a modern girl tries."

— *Boston Med. and Surg. Journal.*

A LESSON FOR MOTHERS.

"MOTHER," said a little girl, "does God ever scold?" She had seen her mother, under circumstances of strong provocation, lose her temper and give way to the impulse of passion; and pondering thoughtfully for a moment, she asked, "Mother, does God ever scold?"

The question was so abrupt and startling that it arrested the mother's attention almost with a shock, and she said, "Why, my child, what makes you ask such a question?"

"Because, mother, you have always told me that God was good, and that we should try and be like Him; and I should like to know if He ever scolds."

"No, my child, of course not."

"Well, I'm glad he don't, for scolding always hurts me, even if I feel I have done wrong; and it do n't seem to me that I could love God very much if He scolded."

The mother felt rebuked before her child. Never before had she heard so forcible a lecture on the evils of scolding. The words of the child sank deep in her heart, and she turned away from the innocent face of her little one to hide the tears that gathered in her eyes. Children are quick observers; and the child, seeing the effect of her words, eagerly inquired:

"Why do you cry, mother? Was it naughty for me to say what I said?"

"No, my love, it was all right, I was only thinking that I might have spoken more kindly, and not have hurt your feelings by speaking so hastily, and in anger, as I did."

"Oh, mother, you are good and kind; only

I wish there were not so many bad things to make you fret and talk as you did just now. It makes me feel away from you, so far, as if I could not come near to you, as I could when you speak kindly. And oh, sometimes, I fear I shall be put off so far I can never get back again!"

"No, my child, don't say that," said the mother, unable to keep back her tears, as she felt how her tones had repelled her little one from her heart; and the child, wondering what so affected her parent, but intuitively feeling it was a case requiring sympathy, reached up, and throwing her arms about her mother's neck, whispered:

"Mother, dear mother, do I make you cry? Do you love me?"

"Oh, yes! I love you more than I can tell," said the parent, clasping the little one to her bosom; "and I will try never to scold again, but if I have to reprove my little child, I will try to do it, not in anger, but kindly, deeply as I may be grieved that she has done wrong."

"Oh, I am so glad. I can get so near to you if you don't scold. And do you know, mother, I want to love you so much, and I will try always to be good."

The lesson was one that sank deep in that mother's heart, and has been an aid to her for many a year. It impressed the great principle of reproof in kindness, not in anger, if we would gain the great end of reproof — the great end of winning the child, at the same time, to what is right and to the parents' heart.

— *Selected.*



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CONDUCTED BY LIDA AND M. J. CLARKSON.

GENERAL INFORMATION IN ANSWER TO MANY QUERIES. — LANDSCAPE PAINTING (Continued).

THE early attempts of almost all beginners in painting are characterized by crude color. The local tint is almost invariably exaggerated to a marked degree, and there is a decided tendency to see much in Nature which is altogether a product of the imagination. The expression of these decided positive tones, destroy the effect of aerial perspective almost entirely, and those important points of a good picture, light and atmosphere are in consequence sadly wanting. A short time ago a correspondent wrote, asking as a great favor the *secret* preparation or medium we used, to get the effect of distance, or the "far away look" she had noticed in our studies, and so signally failed in obtaining in her copies. This query showed so clearly the manifest ignorance existing upon certain points, that we feel obliged to touch again upon a subject to which we have but recently alluded in *Brush Studies*. No preparation nor medium can bring order out of chaos, or impart aerial perspective to a picture. It is true that the process of scumbling as explained in July number, may be called in as a help to the attainment of these features, but this is after all somewhat of a crutch to sustain earlier efforts, and the sooner the earnest student throws aside all such methods and aims to secure these results by painting in an intelligent manner, without resorting to these mere tricks of the brush, the better.

The effect of light, atmosphere, distance, can be had in a very great measure by the use of subdued tones, and the proper gradation of tint. To illustrate this point we will suppose that you begin with your upper sky tint, that you pass by an almost imperceptible and gentle gradation through the range of sky, distance, and middle distance, until you approach the more decided tones of the foreground. Instead of this, many of you give

as much positive color to the distance and middle distance, as to the foreground. In Ruskin's lectures to his pupils, we find this most valuable piece of advice.

"Whether you fill your spaces with colors, or with shadows, they must equally be of the true gradation. Without perfect gradation of space, neither noble color is possible, nor noble light."

This brings us to another point, the indecision which distinguishes objects, caused by their distance from the eye. Take for instance, a tree or a building, and note as you recede from it, how obscure and confused its outlines and details become, and as you increase the distance between yourself and these objects, they become mere spots or spaces of color against the sky.

In the foreground of a landscape, the foliage stands out prominently and roundly, in its masses of light and shade; in the middle distance light and shade are yet noticeable in a measure, but in the distance these masses become flat against the sky. Not that they are lost to the eye as foliage, nor cease to be to all appearance foliage, but it is no longer distinct, and melts into the sky in soft, delicate gradation of tone. To obtain this effect, do you not see that the foliage must partake of the tone of the distance, that is, that these objects seen so far away and influenced by atmosphere, necessarily require to be laid in with the same colors as the distance itself, modified, of course, to suit the subject, the time of day, etc.? There might be some hint of green here or there, or the foliage may be so veiled in misty atmosphere as to become gray or even purplish, seen through it, partaking, as it does, of the tone of the distance, and assuming a vagueness in form and tint corresponding, of course, to these atmospheric conditions.

Now as we look from our window far

away towards the horizon we observe upon a distant hill what we know to be a field of winter wheat, but between this point and the eye is a misty veil of vapor, which imparts a delightfully soft, blue gray tone, subduing the crude green in the manner stated. Now what we wish to impress upon the mind of the reader is the fact that in painting you are not to put upon your canvas what you *know* to be in the landscape before you, but what *appears to the eye* to be there. For example, if we should undertake to paint this distant wheat field, and should give it the green we know it to be, uninfluenced by atmospheric causes, we should fail entirely to get a picture of the distant field as it appears to us, notwithstanding the fact that we give it its true color. Paint then what you really see in Nature, and do not let your positive knowledge of facts obscure your vision, that is, do not imagine that you discover in Nature something which you judge from your certain knowledge of facts *ought to be there*.

Again, as to the difficulties of foliage painting of which so many complain. In trees, or any foliage, it is, as a rule, much better to get in the principal masses before proceeding to the elaboration of detail, or the more minute forms of the lights and darks which give brokenness or unevenness of tone. If the main masses of light and shadow are laid in properly, as a proper foundation for your work, you will find afterward no such high degree of finish to be necessary, as may have been supposed. Some decided touches, sharper lights here, deeper accentuations there, and you will be surprised to find how little detail is required to obtain the best results; in fact, a labored, elaborate minutia and finish to foliage is the ruin of effect, and gives that dense, heavy appearance, or stippled, spotted look, almost always seen in the painting of the novice. Lightness and airiness is sacrificed in the very effort made to obtain it.

Apropos of this question are several others which are constantly arising, such as "which is to be preferred, rough or smooth painting, and which is the more artistic?" "Whether brush marks should show or not?" and "whether a blender should be used," etc., etc. To all such inquiries we would reply that as a rule paint should be generously applied, letting the brush marks show as they

would naturally appear, without making any effort to smooth them down, unless it be in the softening of a sky, water, etc., whilst a blender is utterly superfluous. There is certainly nothing more insipid than a canvas that has been worked over and smoothed down and elaborated until there is nothing left but paint. One of the causes of the flatness of your foliage is this indecision as to what is, or is not the proper degree of finish, and the effort to finish as you proceed with your work. We cannot be too emphatic in urging you to leave all finishing until the final stage of your work. Decide as to the proper tone or tint, then lay it and leave it. Later, when you are ready to finish, and your picture is in a better condition for it, you can, by a few sharp, decisive touches, give all the finish necessary. A contributor to the *Art Amateur* gives most excellent advice when he says: "Aim at getting the full strength of your shadows to start with, and remember to keep up the lights which are apt to get toned down too much. Finish will be obtained almost insensibly in the modeling up."

The subject we give to you this month for a lesson in landscape painting (*see frontispiece*), is particularly pleasing, and one which can be studied from Nature at this season, as it is a late autumn scene. The view is taken at the old mill pond of Cottrell, Diamond Hill, Rhode Island, but is so utterly unlike our last month's study in all its features as to require very different coloring and treatment. The scheme of color is as follows:

The sky a pale gray blue, growing gradually lighter at the horizon. Distant mountain a purplish gray in tone, as also the distant foliage. The water reflects the sky, and also the nearer foliage, with its grays, and rich russet browns. The picture is quiet in tone, but picturesque, and suggests the typical American day of late October.

To paint this scene begin as already advised in all our lessons of late, with a lay-in of burnt sienna and turpentine for the shadows, adding in the deepest accents a trifle ivory black. When this lay-in is dry you may proceed with the regular painting, beginning, as usual, with the sky. For this you will require silver white, ivory black, Antwerp blue, light cadmium, and the least bit of light red. For the horizon tone use less black and add more white to the palette. For the

mountain, add to the sky tint madder lake and more black, and for the distant foliage a trifle burnt sienna and raw umber. Paint the nearer foliage and margin of pond with terra vert, white, raw umber, burnt sienna and black, lighted with white, light red, cadmium and black. The two old oaks in the foreground, to which the foliage still clings, although Jack Frost has tried his best to dislodge these remaining leaves, will require white, light red, yellow ochre, raw umber and black, with orange cadmium, yellow ochre, white, and a trifle black in the lights. For the trunks of trees use raw umber, black, light red and a little white, with more white and the least bit of cadmium in the lights. The water is painted with the same palette used for sky, using the same colors for reflections as for the objects themselves, intensifying by adding more black and raw umber. For the old mill and bridge you will need white, light red, yellow ochre, raw umber and black, adding more white and a trifle cadmium in the lights.

Further description of this study seems unnecessary, unless it be a few words as to the painting of still water and reflections. The water acting, of course, like a mirror, when it is seen in perfect calm such as this, should reflect all objects seen above its surface in color, light, shade and form quite distinctly. The same colors used for these objects are repeated, the drawing being exactly reversed, although not quite so sharp, outlines being somewhat softened. This same tenderness should be given to color and shadows of reflections, the outlines being without that sharpness shown when seen against the sky. Reflections may be laid in at the same time the objects themselves are painted, subduing a little as here suggested, but with care not to destroy the clearness and transparency of the water by overworking.

It will doubtless require some little practice to enable you to draw fine lines or touches on a wet canvas, and it will be easier for you to sketch the lifeless trees and their fine branches against sky or water after the painting is dry, or at least somewhat tacky. This may be done with a small sable brush, or better yet, with what is termed a rigger, a fine brush with long hairs easily drawn to a slender point. It is advised that you put in as much of your picture, however, as possible, at one

sitting, or make a practice of so doing, as very much better results may be had in this way.

Criticisms.

"K. T." The drawings you send for criticisms show your usual ability perhaps in a more marked degree, being of a more complex nature, but they show also your faults in the same fashion. Your work is too mechanical and lacking in spirit, but this is doubtless because you have chosen such difficult subjects, foliage being especially trying, when seen in such variety and so densely grouped. We should always advise the student to begin with one of the many different species, and to work up gradually to the more complex masses, endeavoring to give the special touch of one, before undertaking many *en masse*. We would hold out every encouragement to you, nor do we doubt but that such persevering effort will be eventually crowned with success.

As for the figure drawing, it is almost impossible to judge fairly, without seeing the original of your picture. Your work has some excellent points, the drawing and modeling is in most respects well done. If the lines of the face were less strongly marked, your work would have been much better. This feature gives the look of age which we are sure the original does not exhibit, and detracts greatly from the delicacy of the features, while it gives the harsh expression of which you speak. Even if you see them in the face, you will be pardoned the liberty of modifying them, as much so as the photographer who softens the harsh lines of a negative by retouching and working up in order to obtain that refinement and delicacy of feature which is the charm of a picture. Nature is indeed kinder in her expression of the lines of the face than the artist with his paint, for she softens all her tones with subtle delicacy, whereas the paint brings out every line in harsh exaggeration. We have no sympathy with those artists who delight in the portrayal of the ugliness of age or deformity, or who even go farther and exaggerate these features. It has been wisely said that "the object of all true Art is to give pleasure," and hence the aim of the artist should invariably be to beautify and

ennoble his subject, rather than to point out its defects.

To "A. P.," who sends a copy of Hollyhocks in color, of our sketch given in the July number of Magazine, and a water color painting of white lilies, we would say: It would be quite impossible to do justice to any subject on such a miniature scale. You should have enlarged your copy to the size of the natural flowers in order to have obtained any satisfactory result in a wash drawing. The coloring of the hollyhock is dull and muddy, whereas it should be clear and brilliant. We would say, however, in justice to your efforts, that our illustration was a very poor one, being so reduced in size as to render it quite valueless as a model to the worker. You should study from the natural flower if possible, or else from a good colored plate or picture. As for the lilies, not being painted at all after our method or instructions, we cannot advise you in regard to it. There are few who can use white paint effectively, and while this method is not without its advantages, and we purpose sometime to show you where and how it may be used with the best results, we yet should not advise the beginner to adopt it other than for decorative uses. Certainly your painting of lilies has no artistic value, and we would urge you to heed the advice given in recent lessons as to the avoidance of small subjects and petty detail work.

Brush Notes.

Do not be ashamed to show anything you have done your best on. It is almost sure to have something in it worth looking at, if you are really an earnest student.

Small Arts of Living.

To remove dandruff use warm borax water.

Cold rain-water and soap will take out machine grease.

A refrigerator should be scrubbed out at least once a week.

Stewed fruits require less sweetening if the sugar is added after the fruit is cooked and cold.

STUDIES from still life are never wasted. A most useful study for the student in oil colors is a composition made up of half dozen different kinds of fabrics arranged so as to bring the textures into contrast. Another is a group of bottles or glasses of different tints of glass. No harsh contrasts must be permitted. The value of the experiment is in the success with which you analyze and reproduce the more delicate differences of color, lustre, and surface texture.

In looking at any work of art, try to concentrate your whole attention upon it. It is only by doing this that you will be able to understand or to appreciate it. You cannot read two books at a time, so neither can you study simultaneously two pictures.

CARRY a little note or sketch book with you when you go out, and you will find it most useful for recording what you see in Nature, either in words or by little sketches or drawings, which you can afterward work up at your leisure. You will be surprised to find what useful and interesting memorandum you can thus jot down at odd minutes.

Good photographs afford some very fine studies, especially for sepia or black and white, but a colored photograph is seldom to be tolerated. The coloring destroys its value as a black and white sketch of the original, without making a painting of it.

BE patient if you would be proficient.

Moisture is the greatest enemy of the piano, and it cannot be too carefully guarded against.

Pieces of bread can be dried in the oven, pounded fine, and then used in making puddings, or as thickening for soup, etc.

A loop of elastic cord sewed on the under side of the dress sleeve lining to slip over the cuff stud, is recommended instead of a pin to hold the cuff in place.



CONDUCTED BY LAURA WILLIS LATHROP.

THE BUSY DAYS OF OCTOBER.

WHILE the proverbially sunny days of October allure us to outside enjoyments and woodland rambles, its cool nights admonish us to wisely proportion (but not forego) a certain percentage of pastime, and to "do with our might" the duties awaiting us. Closets and trunks unlocked doubtless reveal clothing to be remodeled for younger members of the family, flannels awaiting our inspection, and dresses which skillful renovating will transform into "almost as nice as new." These cheery mornings will put us into full sympathy with the task before us, so that working in unison with the thrum of the sewing machine (which by some mysterious means seems to copy our moods) the seams will fairly spin along under our willing fingers. Mattresses may be cleansed and made over during this propitious season, and worn blankets coaxed, by skillful manipulation, into another term of service.

The apples, pears, and quinces, picked some weeks before, have taken on the pervading mellowness of Indian summer, and vie in their tints with the "golden-hooded silver-birches," "over-brooded by the hazy autumn day." The barberry hedge is a rival in its gorgeous coloring of foliage, of the "maples, crimson blooded," while its fruit is found luscious from the touch of early frosts, suggesting the delightful addition of barberry jelly to roast of game, and its tempting preserve, so grateful in its tartness, to the invalid. Tiny green muskmelons, which have been protected from the frost, lie ready to be converted into dainty mangoes. The ripe ones preserved and dried, are an excellent substitute for citron in cake. Besides compounds already enumerated, the careful housewife will provide herself with a generous supply of catsups, pickles, etc., of her own making—managing to sandwich between her other duties the preparation of more toothsome additions to her winter store than our limited space allows us to chronicle.

Autumn Fruits.

QUINCE PRESERVES.— Pare, core, and cut into eighths, fine large apple quinces. Reserve the parings and cores, (rejecting those which are worm-eaten), for jelly, keeping them in just enough cold water to cover them, until ready to use. Put the quinces in a preserving kettle, adding one teacupful of cold water for every four pounds of fruit. Simmer very gently for three hours, or until tender—not soft. Drain off the juice and add to it three-fourths of a pound of granulated sugar for every pound of fruit. Boil this syrup fifteen minutes, skimming carefully. Add the quinces, being careful not to break the sections. As soon as they boil, transfer them with care to self-sealing jars, pour the syrup over them, and seal boiling hot. The parings may be used for quince jelly, or to add a delicate flavor to apple jelly.

CANNED APPLE AND QUINCE.— For every half bushel of *sweet* apples, use half a peck of quinces, and eight pounds of sugar. Pare and core the quinces, then slice them into thin sections and put them into a preserving kettle with three quarts of water. Simmer gently until you can pierce them easily with a silver fork. In another kettle boil the parings and the cores of the quinces in four quarts of water, for one hour. Drain the water from the quinces, add to it the water from the parings, and the sugar, and simmer fifteen minutes, removing any scum that may form. Pour into a large preserving kettle one quarter of the juice at a time, and allow for it one quarter of the apples and same proportion of the quinces. Simmer slowly until the apples are tender. Fill self-sealing jars with the fruit while boiling hot and seal at once. This forms a delightful addition to the tea table, and is a very economical sweetmeat.

QUINCE JELLY.— Pare and core the quinces, then cut them into small pieces. Put the cores and parings into a preserving kettle, adding any that may be reserved from quinces

for preserves. Add cold water enough to cover them and simmer for two hours. The cores and seeds are rich in pectin, and, using them, one cannot fail to secure a firm, bright jelly. Add to the quinces, after they are cut into pieces and put into the preserving kettle, just water enough to cover them, and simmer for two hours. Strain the juice from both kettles through a jelly bag, made of cheese cloth, allowing them to drain, instead of squeezing them, if you wish a clear jelly. Now, measure the juice, and for each pint of it allow three-quarters of a pound of best granulated sugar. Do not add the sugar to the juice as you measure it, but put it into a nice clean dripping-pan or milk pan, and set it in the oven to heat, stirring it very often, and especially away from the edges of the pan, so that it may not brown and injure the delicate color of the jelly. While the sugar is heating (it should be as hot as possible without browning,) boil the juice rapidly for twenty minutes, skimming carefully but not stirring it. Now set the kettle where it will boil slowly, add the hot sugar, and stir until it is melted. Let it boil just one minute, and dip into jelly glasses that have been dipped into cold water. Let stand a day or two in a dry, cool place before sealing.

APPLE JELLY.—Select fine, juicy, tart apples, and make as above.

ECONOMICAL JELLY.—A very delightful jelly for use during cool weather, but which will not keep well during the warm spring weather, is made as follows: Cut into small sections, without either paring or coring them, fine, tart, juicy apples. Put them into the preserving kettle with water enough to cover them, and boil until the water has a thick syrup consistency, and drops slowly from the spoon when partially cool. Measure it; allow one half pound of sugar to a pint of the juice. Heat the sugar as directed above, while you boil the syrup rapidly for twenty minutes. Add sugar, stir till melted, boil one minute, dip into glasses or bowls. Jelly which is made without boiling after adding the sugar, is much brighter colored and more certain to form, if care is taken in boiling the fruit sufficiently before straining it.

APPLE OR QUINCE MARMALADE.—This is made by allowing half a pound of sugar to a pint of the pulp left from jelly making, and

boiling until it is a smooth glossy mass, and the juice will not separate in cooling.

BARBERRY JELLY.—Strip the berries from the stems, and put them in a jar without adding any water. Place the jar in a kettle of boiling water and boil rapidly for one hour. Press out all the juice, measure, and allow a pound of sugar to every pint of it. Proceed with sugar and boiling process as directed for quince jelly.

BARBERRY PRESERVES.—Put five pounds of berries, four pounds of sugar, and a teacupful of cold water into a preserving kettle. When it boils strain through a colander, return the syrup to the kettle, and boil for fifteen minutes, skimming meanwhile. Add the fruit, and as soon as it boils up thoroughly pour into jars and seal immediately.

GRAPE CATSUP.—To five pounds of grape, boiled and pressed through a colander, add two and a half pounds of sugar, a teacupful of vinegar, and a level tablespoonful each of ground cloves and cinnamon, add same of allspice if you prefer. Boil fifteen minutes and seal boiling hot. A delightful accompaniment to game, poultry, and cold meats.

MUSKMELON AS CITRON.—Make a clear syrup as for preserves. Cut the melon into sections; pare and remove the soft inner portion. Put this into the boiling syrup and place on the stove where it will simmer slowly, until syrup is all boiled away. Flavor with grated nutmeg, using half a nutmeg for melon the size of a cocoanut. Dry on plates, pack in a jar, and keep in a dry, cool place. An excellent substitute for the citron of commerce.

TO PRESERVE GRAPES IN THEIR NATURAL STATE.—Take perfect clusters, from which not a single grape has been removed. Dip the end of the stem into warm sealing wax. Lay between sheets of cotton on shelves in a dry, warm cellar.

The Breakfast Table.

RICE GRIDDLE CAKES.—Add two cups of boiled rice to two cups of sweet milk. Set in a cool place over night. Next morning add three and a half cups of flour, a teaspoonful of salt, three teaspoonfuls of sugar, a tablespoonful of melted butter, three well-beaten eggs and two cups of milk, with two level teaspoonfuls of baking powder. Bake on a

hot, well-greased griddle. Half water may be substituted for milk. In this case use another tablespoonful of butter. Excellent, at this season, with the addition of baked apples or pears.

BAKED PEARS.—Hard pears which are only fit for cooking, may be used. Put them in a deep baking dish, and for a dozen, large size, add half a cup of sugar and two cups of boiling water. Bake slowly from two hours to two hours and a half. Equally nice for tea.

BAKED APPLES.—Pare and core a dozen large apples. Lay them in a shallow earthen baking dish. Fill the center of each apple with sugar. Pour half a cup of boiling water in the dish, add a tablespoonful of butter, half teacupful of sugar and a little nutmeg or cinnamon if you like. If tart and mellow they should bake in half an hour. Baste three or four times with the water in the dish. Sweet apples are baked like pears, and like them are delicious served with cream.

GRAHAM BREAD.—This form of graham bread has proved satisfactory for many years and is excellent, baked in a loaf or in the shape of rolls for breakfast. It is fine served with baked fruit; is most excellent with berries and cream. Should be cut in very thin slices, and always served with oysters either fried or in the half shell. Mix together one quart of graham flour, one handful of Indian meal, one pint of wheat flour, one-half cup of sugar and one teaspoonful of salt. Add half a teacupful of good yeast and mix with *lukewarm* sweet milk or water into a stiff batter, as stiff as can be stirred, and beaten thoroughly. Set in a warm place, well covered, to rise over night. In the morning divide into loaves, leaving half the space in the pans for rising. When light, bake in a moderate oven from an hour and a quarter to an hour and a half, according to size. Cover with paper as soon as the loaf begins to brown slightly.

FRIED SWEET POTATOES.—For a nice breakfast dish, parboil sweet potatoes on the day before. When cold cut them in lengthwise slices, and fry to a nice brown in butter or beef drippings. Sprinkle with salt and pepper.

MANGOES OF MUSKMELONS.—The white, smooth-skinned varieties of muskmelon are best for this purpose. White Japan especially, being very smooth and thin-skinned, two

essential characteristics. Choose from the size of a large egg up to that of a very large orange. Cut a square piece of rind the width of one section from the side of the melon; remove the inside, rinse in clear cold water, tuck, if possible, each piece of rind into the melon from which it was cut. Pack them in a jar, set in a cold place and cover with a brine made by adding three-fourths of a cup of salt to each gallon of water required. Change this brine every day for a week. At the end of this time drain them and pour on them boiling water sufficient to cover. When cold, drain and they are ready to fill. Fill with bits of cauliflowers, or bits of the tender heart of cabbage, tiny tomatoes halved, very small onions, cucumbers an inch in length, and a little finely chopped cabbage to fill in the spaces. Scald all these vegetables separately, in weak salt water, till they look clear, but do not allow them to become soft. To the chopped cabbage add a teaspoonful of grated horse-radish for every quart measured after slightly scalded. Do not scald the horse-radish. Pack in firmly; tie the square sections in place with common wrapping twine. Pack closely together in a stone jar, with plate and weight to keep them in place, cover with cold cider vinegar, tie down with two or three thicknesses of manilla paper. Tiny melons from the size of an olive up to an egg, may be treated, whole, to the same process as the mangoes, placed in the same jar, and when quartered form a pretty garnish and a delightfully crisp and palatable addition to sliced cold meats. If the mangoes are well packed in filling, the stuffing will remain in position when cut with a sharp carving knife, and the effect is very pretty.

How to Wash Woolen Dresses.

THOSE who have washed cashmere or other all wool dresses by the ordinary methods and been disheartened by the reappearance of grease spots as soon as the dress was exposed to the heat of the sun and to dust, will be pleased to know that this will not result if soap-bark is used for cleansing. It can be purchased at the druggists in three different forms—one, a coarse heavy bark, we have found inferior; another, composed of small roots of the diameter of a slate pencil and ready cut into short bits, we have found most

excellent. We give the third form—pulverized bark—the preference, as long as it does not meet the common fate of articles of commerce—adulteration. Purchase five cents worth of either the second or last mentioned. There should be at least a half teacupful of the small root form, and four large tablespoonfuls of the powder. Pour upon the quantity given of either, three pints of water and simmer for one-half hour in a granite or bright tin utensil. Have the dress ripped, threads picked out, shaken free from dust, and after putting it into a wash-tub, pour upon it enough clear rain water (as hot as your hand will bear easily), to completely saturate the goods, but not enough to cover; add to this one-half of the bark liquor, having allowed it to settle, if powder, and in either case straining it through a piece of cheese cloth. Stir the goods well, squeezing and turning them in the water until well saturated. Let soak fifteen minutes, squeezing and stirring occasionally, then rub well on the wash board, rubbing both sides of goods, using nothing but the suds in the tub. The supply of suds will seem scant, but no matter. Wring the pieces dry from this water. Put them into a clean tub, pour over them same amount of clear, hot rain water—

not very hot if color is delicate—and add the rest of soap bark liquor. Let stand ten minutes, turning as before. Rub lightly from this suds, dropping each piece back into the tub. When all are washed, lift from the suds without wringing, and hang to dry. When about half dry, iron on the side which you intend to use as the wrong side, being careful to iron goods perfectly dry, but not to scorch. If you prefer they may be dried perfectly, sprinkled an hour before you wish to iron them, rolling goods up tight and enveloping in an outside thickness of cloth. We wish all the unvarying success which has always attended us in the use of this method.

RENOVATING HAIR MATTRESSES.—Remove the hair from the mattress, wash only one-quarter of it at a time, placing it in a wash tub, and covering with a suds of good laundry soap, with the addition of a tablespoonful of pulverized borax. Wash quickly, shaking out the bunches, and pulling them apart. Dry on paper spread on the floor of an airy room. When thoroughly dry, employ an upholsterer to fill and tie the mattress at the house. Some do the work themselves, but must be very skillful, if they accomplish it satisfactorily.

EMBROIDERY IN AMERICA.

“BEFORE the war,” said Mrs. Wheeler, “they used to make in the South a cheap but durable kind of cotton goods called denim, used almost altogether to clothe the slaves. It was commonly dyed dark blue or brown, and every part of the manufacture was carried through on the plantation. The stuff was so serviceable that it was imitated at the North, and it has long been the material preferred for workmen’s overalls. Nothing can be more distinctly American, and I think you will admit, after you have seen how it ‘makes up,’ that it may be of service to American embroiderers as well as to American artisans.”

The examples shown were prints in dark blue and white, the white being produced by discharging the color by means of a chemical

agent, and portières and a table-cloth, showing how the goods might be made up. The design of the latter was in white lines on the dark blue; the three widths composing it were bound together with white, and the edges of the stuff were ravelled and then tied so as to form a very handsome fringe. No better background could be imagined for richly decorated table-ware.

“And you need not be afraid of soiling it,” said Mrs. Wheeler, “for it will wash; nor of using it roughly on occasion, for it will last forever. It works up beautifully with other cotton stuffs. Here, for instance, is a portière in which it is combined with cotton canvas.”

The portière was mainly of the latter material, in white. It formed the large, square,

middle part on which was embroidered in outline, in dark blue, a group of children of the size of life. Above and below, bands of white canvas and blue denim alternated, each worked upon in simple designs with thread of the opposite color.

"Intended for a summer cottage, I presume?"

"Yes. And here is another, also for a summer cottage. You have no idea how rich these dark blues look with the oil-rubbed wood-work, and salmon or reddish colored walls, of which our architects have grown so fond. In this the pattern is cut out of the stuff and the pieces cut out, turned about, and sewn in again. The stuff is the same in texture on both sides, and is so heavy that it does not need lining; but, in dyeing, it becomes darker on one side than the other, which allows of this easy method of ornamentation."

"You see, although it has a great deal of character, it is not a coarse-looking material; it will harmonize with much costlier things, and not look like the cloth of gold and cloth of frieze of the legend, which really would not go well together, you know,"

Several pieces of cotton plush, printed with remarkably artistic designs, are drawn from fir-cones and needles, marsh marigolds, trumpet-flowers, thistles, and lilies. The three latter were treated in a boldly conventional style; the fir-cones and marsh marigolds realistically. The thistle design, which made a handsome diaper pattern, was repeated in reddish silk and gold for the walls of a dining-room, where it will have to support a carved oak ceiling. It was remarked that the cheaper denim fabrics might also be so used.

"Oh, they have been," interjected the designer.

"And are probably as cheap as the best wall-papers?"

"Cheaper than any but the poorest."

There can be no comparison as to the effect, owing to the beauty of the designs and the richness of the color and texture. We can imagine a room hung with these blue and white or reddish brown materials, in flowing arabesque-like patterns of lilies or trumpet-vines, and set off with draperies of the alternate color, enriched perhaps, with a little embroidery. As a background for pictures,

porcelains, flowers, and everything that goes to make a room look well, nothing, we fancy, would prove more successful.

"But what has become of those old stand-bys in everybody's hands in the early decorative days?"

"Oh, they are memories. Canton flannel, which masqueraded under the name of 'Fashion cloth,' is open to the fatal objection of fire. A burning match-end would destroy a table-cover almost in the twinkling of an eye. I have seen a house in which the walls were covered with Canton flannel burn down before it was finished. One can't afford to imperil one's labor with inflammable materials."

"Momie-cloth is not open to the same objection?"

"No; but momie-cloth is only a variety of linen, and has now quite gone out in favor of those linens of plainer weave, which are much more satisfactory in effect. These are in all grades, from coarse to thin, fairy-like textures, and in the same tints of gray and cream that were found in momie-cloth."

"No, there is nothing better than linen. We are doing a great deal of white on white with great satisfaction. The effect is rich, and it is laundrifiable. This should be considered in all embroidery for domestic use."

"But will the gold outline wash?"

"No, and it should not be used. The ordinary gold thread in embroidery nowadays is nothing more than gilt paper wound over silk or cotton. Even the Japanese gold thread is perishable. Once we were able to get from Constantinople some gold thread, which was gilded metal beaten out and wound on silk, and consequently durable, but such chances are exceptional. No, gold thread may appropriately outline white embroidery on silk; but if it is desirable to outline linen, a very brilliant gold silk should be used."

"What sort of floss is best used in this white on white embroidery?"

"Silk floss gives the best effect. In England they are making large use of raw silk, but as the difference in price is so slight, and as the labor is the chief consideration, it seems poor policy not to use the best materials."

"In all this gradual rejection of stuffs, you retain bolting-cloth?"

"It is excellent. Nothing compares with it in lightness and strength. You know it is

all made in Switzerland. I had a piece sent me from one of the great Minnesota flour-mills which had been in use three years, and its texture and appearance were not impaired."

"How is it best used?"

"The exquisiteness and finish of its texture suggests that it should not be the medium for flimsy embroidery. While it has such delicacy of aspect as a fabric, it will carry any weight of embroidery. This should be, of course, in silk. Another advantage which bolting-cloth has, is in its reception of tapestry dyes. It can be stained any color."

"So much for stuffs. Have you superseded any of the time-honored stitches?"

"Outline stitch, which is simply the South Kensington stitch used singly, is as valuable as ever. But I think it is applicable to household things rather than to draperies. It reaches its perfection in the hair-like tracery seen on sheer linen doilies. Darning also keeps its place, but it is always used in connection with other stitches. In transverse lines it can be made to resemble Spanish laid work. It may be used either as the ground

or to work out the design, but to determine which depends on the design, and which on the materials must be left to the experience and taste of the embroiderer.

"There is a method of ornamentation which I like particularly, and consider valuable. This is appliqué of different materials—for example, silk on linen. It is open to no objections, since we have wash silks. A great deal is done in white silk on linen, and the results are very satisfactory. The design is cut in silk and couched on the linen. To prevent fraying, there should be several lines of couching, or button-holeing will serve to hold the thread down instead of couching. I emphasize this matter for the same judgment and desire for durability, which good housekeepers apply to other domestic matters, apply equally to ornamentation.

"A good deal of work is done in appliques of gray silk on gray linen. The designs are veined with gray changeable silks in warm tones, that give a pleasant sensation of color. — *From "Mrs. Wheeler's Views" in Art Amateur.*

TALKS ON FLOWERS.

J. B. KETCHUM.

PERHAPS the readers of this Magazine would like to learn of a very easily contrived hanging basket. Almost any straight sticks or twigs, all the better if they have a rough bark, are built in the following manner: Lay two pieces of wood down for the bottom; on these lay four more, the ends resting on the first two; fasten these down firmly with strong bits of wire at the corners. This forms the bottom. Now build up the sides, log house style, to the desired depth, fastening each corner with wire. Into the two top pieces fasten screen rings to hang it by, or bore the holes in the wood in such a manner as to allow the wire to pass through all the holes at each corner, and twist each piece into a ring to fasten the suspending cord to. Line with moss, the kind that is found growing in moist woods.

Of course this basket is neither elaborate nor elegant, but will be made beautiful by the

plants within. The one from which this description was taken was filled with money wort, and was really a thing of beauty.

For a hanging basket there is nothing prettier than a clump of oxalis bulbs, mixed varieties if desired, or an entire basket of a single kind. The common ground ivy makes a delicate basket plant. The old, but ever popular morning glory, is a pretty basket plant, and very easily grown, but it must be cut back occasionally, as it is inclined to run all over creation, but is quite easily trained into behaving. Smilax may be grown also, but is rather difficult, as it is a favorite of the red spider. This plant needs a rich soil mixed with sand; keep it moist at the roots, sprinkle it all over daily, but do not over-water it. By daily sprinkling, the red spider may be kept away, but if allowed to take possession of your plant, he will very soon ruin it.

Easy Lessons in Drawing and Painting.

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CONDUCTED BY LIDA AND M. J. CLARKSON.

FOLIAGE DRAWING (Continued). — STUDY OF GROWING GERANIUMS FOR DRAWING OR WATER COLOR.

IN our August number we stated the fact that when you had become proficient in drawing "bits of Nature," it would be a comparatively easy step to landscape itself, or to general foliage drawing, or that when you had acquired sufficient freedom of hand in the representation of a leaf or of a portion of foliage, you might venture with more confidence to the delineation of the perfect

charcoal or crayon, which we propose to take up before long, as either of these methods is far better adapted to express the true value of light and shade in masses than the lead pencil. To attempt this with the lead produces either a very tame effect, or else the smooth, shiny surface which the pencil gives, even when the point is a very soft one. Besides this it would command a very large



A FOLIAGE SKETCH.

tree. Now in undertaking such a subject as shown in our foliage sketch, the same care should be observed in making an outline and taking a general analysis, as described in our last lesson, before entering into any detail or finish. We have avoided troubling you, as far as possible, with shading of a difficult nature, as we believe this might be left to better advantage for our lessons in

amount of time to cover large masses with the lead, which would require repeated working over to produce the desired effect in the deeper accents. In shading with pencil, therefore, we cannot lay down any set rules, a freedom of touch is necessary, and this can be acquired by practice and observation only, the result of your study of the works of others and of your own ingenuity. For ex-

ample, if in giving you such a sketch as that here introduced, we should direct you where to apply the first, second or third shade, where to shade horizontally or obliquely, etc., you would find it all very confusing and impracticable, and indeed we should be as puzzled how to direct you, as you would be in comprehending any such instruction.

These characteristic touches with the point in shading, may be learned only as we have said, by experiment, by observation and practice, a constant and free use of the pencil, and the copying of good drawing or illustrations, such as engravings or lithographs by our best artists, etchings or any good sketches, or black and white studies.

We consider this a good method of study, and believe the student will get more help in a few hours of such work, and more suggestive hints of what he has to look for in Nature, than could be learned in twice the time spent in trying to copy the real object.

Our monthly magazines and other periodicals exhibit many fine examples, which will afford the earnest student excellent studies for observation and copying. Take the illustrations by Alfred Parsons, William Gibson, or other American draughtsmen of note to be found in our popular illustrated periodicals, and you have guides that will not lead you astray.

As regards the mode of copying their sketches, few, if any directions can be added to those already given. Care must be taken in drawing all masses first with a light point, after the sketching of outlines, which if not correct upon the first attempt, may be repeated without rubbing out, as they will all blend together when you proceed to accentuate the light or shade.

In making a copy of our drawing, you would first sketch the different masses of shade faintly, then the trunks of trees, prominent branches, etc., trying to get the correct touch which gives to each tree its peculiarity of form or branching, being careful to observe the values of the drawing, its lights, middle tones and deeper accents. We cannot give you any greater assistance than by referring you to our earlier lessons in foliage drawing, which explain more fully the characteristic touches needed for different varieties of foliage. In connection with this, study carefully the different varieties as seen in

Nature, their branching, general sway, the manner in which a branch joins the trunk of tree, as for instance it may make the union with the trunk at a tangent or an inward curved oblique, or it may join it by what is termed secant union, the curve rounding outward. Then the general form of the mass must be studied, in order that you may give the right expression or feeling.

To carry on your drawing from the object, we introduce here a study of a growing geranium. This is an excellent model for both outline and shading which will be of assistance to you in showing you how to sketch from the object, a subject that calls for a greater degree of finish than the sketchy foliage drawing, as the light and shade are more strongly indicated, and considerable detail is shown, as the veining of leaves, modeling of flowers, etc. In drawing from life, one of the first difficulties which you will meet will be the perspective of the solid object, or that of representing its roundness of form on the flatness of your paper. It has been said that the very foundation of all pictorial art lies in the truth of that old injunction to "Draw things as you see them, not as you know them to be, and that if this precept were carefully observed, it would carry the student through every difficulty." But however true this may be, the beginner has even to learn to see things aright, and very few see so correctly as to require no knowledge of the elementary rules of perspective.

One of the simplest exercises in acquiring a knowledge of drawing circular forms, or forms contained within the imaginary circumference of a circle, is that of constructing a circle accurately without the aid of dividers or other instruments. The simplest method of accomplishing this is, as doubtless many of you know, by getting at first two diameters at right angles to each other, and drawing the curves of the circle in quarter sections, or to make this yet plainer, to draw a perfect cross, with arms of equal length, to the main upright, then the curves of the circles from point to point. This will require no illustration to be understood.

Practice this until you can obtain a perfect circle with readiness, and then try a circle in perspective. In order to do this we must commend to your notice a good, yet simple

treatise on "Perspective of Curves," to be found in Prof. Millar's "Essentials of Perspective," a book we cannot recommend too highly to all earnest art students. With such help as this you will soon become familiar with all those laws governing perspective, which will greatly facilitate your progress either in drawing or in painting, for it should be understood that all who would learn to draw either objects, figures or flowers from life, should know how to put squares and circles, and the ordinary geometrical forms into correct perspective, and to practice drawing them in all positions, either flat, upright, below and above the eye level, slanting up and down obliquely, etc., until they are as familiar with these positions, as with the object in its normal shape. Such practice as this will very soon enable you to draw with perfect ease such a simple subject as we give this month, which is also intended as a model for our

Water Color Lesson.

The reason we have chosen this subject, is because it is one that you can easily study from life, as well as from our illustration, and the constant comparison of your work with the natural object is strongly advised.

In beginning work on this subject, note first the strongest tone, or the color mass thrown most in advance of the rest. Take the jar for instance, as that seems to come nearest to the eye, and is for that reason the best starting point.

Having made your outline sketch, fill one of your large brushes well with color and wash in the jar. Do this boldly and without hesitation, as you should begin to work more fearlessly and with freedom. The jar will need for a palette light red, with sepia or burnt sienna, and a little black and raw umber in the deeper tones of shadow which give to it the appearance of rotundity, or Vandyke brown may be used in the shadows. Try the different tints, as before advised, on a separate sheet of paper, adding the sepia or brown, or black, until the tone looks as it ought, remembering always that a wash dries out lighter, and should be made very much stronger and deeper than you intend it to look when dry. A very great allowance indeed must be made for this drying out of color which loses sometimes one-half its

depth of tone in drying, and for this reason it is a good plan to try the several washes before you begin your picture, in order to get their true strength of tone when dry. If you succeed in getting the prominent masses of your study strong and clear, you will have less difficulty with the lights or middle tints, as these fall more naturally into place by contrast with the darker tones, indeed it is better always to get in all the prominent masses of your subject before proceeding to details, and you may take them one after another as you may find them in the model, according to their positions or relative values,



STUDY OF GROWING GERANIUM.

and not till you have succeeded thus in obtaining the general effect, is it advisable to work up your subject in detail.

The geranium here chosen is one of the zonale variety, quite familiar to all, with its abundance of bloom, creamy pink flowers and prettily tinted foliage, with markings of red, brown and yellow.

The background of picture may be painted with cobalt, yellow ochre, a little light red

and black, back of jar, using gamboge and burnt sienna, gradually lightening towards top of panel, the upper part being quite a pale greenish yellow. The foreground will require burnt sienna, yellow ochre and black, or sepia, black and yellow ochre. Darken this tone with raw umber and black where the jar casts a shadow. The local tone of the flowers may be had with rose madder, yellow ochre and raw umber, while the gray half tints may be painted with the same palette, adding a little lamp black. The bright greens of the leaves may be painted with gamboge, a trifle Indian yellow and cobalt or Antwerp blue. There is also a thin wash of yellow ochre at the yellowish edges of leaves, while the colored zones require rose madder, cobalt, and a trifle Vandyke brown or sepia. The veining of leaves calls for gamboge, a trifle Indian yellow and blue. The centers of blossoms are painted with rose madder and a bit of vermilion. Of course these colors may be varied, according to the assortment of paints you have in your color box. The different tones seen in the green leaves may all be had by a right admixture of Antwerp blue or cobalt, gamboge, Indian yellow, yellow ochre, burnt sienna, sepia, Vandyke brown, raw umber, Hooker's green, No. 1, zinnober green, etc. All of these colors are useful in greens for

leaves or foliage. Very much can be left to the pupils' own judgment in water color painting, as it is an easy matter to try the different tints on a sheet of paper, while it is excellent practice to learn in this way the different colors and their combinations.

We have been frequently requested of late to give in this department some easy lessons in oil painting for those who find the *Brush Studies* too far in advance of them. We shall consider this request, and will probably accede to it, as the two methods can be easily carried on together with advantage, that is to say the subject given for water colors, can be used with equal propriety for oil colors and directions given for both methods.

THE water-color palette recommended by Professor Church in a recent article on "Light and Water-colors," and vouched for by him as perfectly safe, is as follows:—Zinc white, aureolin, yellow ochre, raw sienna, cadmium yellow, light red, Indian red, viridian, ultramarine, cobalt, burnt sienna, raw umber, Verona brown, Indian ink, and ivory black. "In these satisfactory pigments," says Professor Church, "to which we may add madder carmine, the artist possesses a gamut of colors which should suffice for all his needs."

SUGGESTIONS FOR FAIRS.

RUTH HUBBARD.

AT this season of the year there is apt to be quite an agitation in church circles, caused by the recurrence of the annual fair. Winter is coming with all its extra expenses. There is the interest to meet; coal and fuel to be purchased; repairs, and many other incidental expenses too numerous to be mentioned; and for all this, the money is not forthcoming. So in consequence the women go to work in a most praiseworthy manner; and we all know that it is owing to the zeal of the good women of our land that many of our churches are as prosperous as they are.

Perhaps these suggestions will aid those

housekeepers whose time for such work is limited. Such a one could make several little emery bags of chamois. These are made quite small in size and are tied with daisy ribbon, and marked in imitation of gold bags, \$5.00, \$10.00, \$20.00, etc., with gold paint, and for so much face value sell at a very reasonable figure, only 10c. Tiny round pincushions are saleable; also needle and court-plaster cases. These are pretty made of plush, lined with satin. On one inner side of the case can be stitched a ribbon at intervals for holding papers of needles; then with a pocket on the other side for the

plaster, and a few flannel leaves in the center, they will make a convenient little article. Then there are the shaving paper books, quite pretty made of the egg shell cards ornamented with some bright spray, and tied with satin ribbon. Watch pockets are desirable. The one described in a previous number of this Magazine, being particularly pretty. It was made in imitation of a pair of bellows. Of course all manner of sachet bags are acceptable, these, if not too elaborate, will sell at reasonable prices, and meet with the approval of those people who like to have their raiment delicately perfumed. Fir balsam pillows are a fragrant addition, and are easily made. No one need be at a loss for beautiful material to work with. The figured plush comes expressly for this purpose, and some of the designs are elegant. Then there are the India silks in so many pretty patterns and shades, and withal so reasonable. Bags made of this silk, containing sachet powder, orris-root, rose leaves, lavender and other fragrant leaves, are sweet for the sleeping-room.

Pillows of fir balsam with dainty linen slips, are useful as well as lovely. These slips can be hem-stitched, and have drawn work borders. Drawn work is very popular, and some of the articles shown are marvels of workmanship. For one who is proficient in this work, numberless articles can be made; but for one who is not, doilies of fine linen, as well as tray and carving cloths, can be simply hem-stitched, and a little outlined spray of flowers or Greenaway figures used for ornamentation. Momie linen is the nicest for this purpose.

Next in order are the bureau and buffet scarfs, made of scrim, linen, lace, etc. Lamp shades are bright and attractive articles to have. A very pretty one is of ribbon and lace. Three yards each of ribbon and lace insertion, with a yard and a quarter of lace for a frill, will be sufficient. The lace and ribbon are overhanded together in strips of nine inches in length. The lower ends are pointed and ornamented with chenille balls. The upper portion is turned down an inch, and forms a shirr for the drawing ribbon. This shade is very pretty when made of bright and delicate colors, combined with Valenciennes lace. Another shade easily

made, is one described in *Demorest's Magazine*, being a silk handkerchief or square of India or surah silk. This has a round portion cut out of the center, with a shirr on the edge, and trimmed with a fall of lace. Very elaborate shades are seen in the art stores, large enough for umbrellas. They are intended for piano lamps, and of course are elegant, but, to tell the truth, are dangerous looking, being composed for the most part of paper or cloth roses and flowers. Bolting cloth scarfs are delicate, and can be easily decorated with water color or oil, if sufficiently reduced with turpentine. Ragged sailors, yellow daisies, wild roses, grass, pinks, are all sweet little decorators for this most dainty web of modern manufacture.

There always seems a deluge of bags. Stocking and shoe bags, button and work bags, towel and shopping bags; the last are very nice, and are used quite extensively in place of leather bags.

Aprons, also, are a staple article. In a community where ladies paint, studio aprons would meet with a ready sale. These are made similar to a Mother Hubbard, only low-necked and buttoned in the back. Kitchen and sewing aprons are always welcome. A great many of the articles described in previous numbers of this Magazine, are available for "the Fair."

Toilet sets consisting of cushion and bottles to match, are nice to have, but if too elaborate, the price will be too high for ordinary pocket-books. A real housekeeper's table would not find it at all out of the way to have cup and glass towels for sale as well as wash cloths. The older housewives who have seen so many fairs and have really gotten sick of taking home ornamental gewgaws "for the sake of the church," will gladly hail useful articles in the shape of towels neatly hemmed, ironing holders, etc.; all these things save time for a busy woman. Of course the children are always remembered. There are dolls for them from the elegant creature of bisque, to the little demure maids for five cents, who originally were two cents a dozen, being no more or less than clothes pins dressed in quaint bonnets and full skirts and capes. Nothing pleases the children more than a fish pond, where they are allowed to throw the line for five cents, and what is more are always "sure of a bite."



HOW TO MOUNT A BRASS PLAQUE.

HOW TO MOUNT A BRASS PLAQUE TO SHOW RIM WITH DECORATED FRAME.

FOR "Busy Bee," who wishes to frame her brass plaque with rim to show, and asks how to mount it and to decorate frame, we give a suggestion in the accompanying illustration.

Have a carpenter cut out from a smooth, square board, a circular piece just the size of the plaque without the rim, which is to lap over on the outside, instead of setting in as is generally the case. This board may be easily

covered with plush or velvet, by cutting out the center and notching the edges, allowing sufficient margin to turn in neatly. The velvet will hold the plaque tightly in place when it is slipped in. The back should be smoothly covered with cambric or strong paper.

If the plaque has a spring landscape it will be prettiest partly encircled with apple blossoms as shown in our illustration; if a summer scene, roses will be more suitable, while

for a fall or autumn subject, sumac leaves with a few tufts of grass and golden rod will be appropriate. A winter scene may have holly, or ivy leaves; or pine cones and tassels,

tipped with gold, surrounding it, will have a pretty effect. We think these hints, with our illustration, will help you to carry out the idea very readily.

Lamp Shades.

LAMP shades receive a good deal of attention from young housewives who are fastidious about their rooms. The large ones, resembling parasols, composed of frayed ruchings of one or several colored silks, are to be seen in both drawing and dining rooms, edged with a fall of rather wide lace. The Japanese paper parasols, with a hole cut round the top of the framework of sticks, occasionally form the foundation, but more usually a wire frame is worked upon. Red silk is most popular, but pink is nearly as much so, and both throw a soft, becoming shade on surrounding objects. Feather butterflies, or humming birds, mounted on quivering wire, are to be seen on some. The lace covers of parasols, long laid by as being too small for present day use, are now converted into lamp shades over colored silk or paper, with silk ball pompons looping up the divisions. Even a lace berthe can be utilized in this manner by being laid round a silk covered shade, with a full ruche round the top and round the edge, a bow on one side joining the ends. To ladies who are fond of displaying their real lace about their rooms this may be an idea. Lamp shades of artificial grass, with a spray of flowers on one side, are pretty. For candle shades, small fans, or large butterflies, fixed on to little brass holders, which grasp the candle, are popular, especially for reading by. These holders and frames for shades are obtainable at most oil and lamp stores. A length of red ribbon, tolerably broad, tied in a large bow, with the ends spread, is pretty.

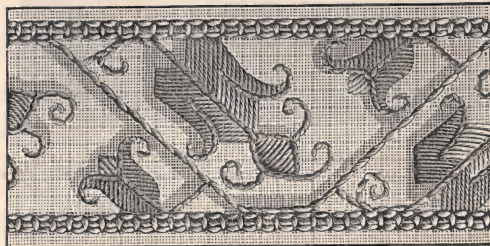
Plush Covers.

MANY things can be made with plush, such as blotting-book covers, table cases for photographs, book covers, etc. Blotting-book covers are made thus: Either cover an old

discolored blotter, or cut to pieces of mill-board, eleven inches long and nine inches wide; cut a piece of plush, half a yard long and twelve inches wide; spread a thin layer of cotton wool on it, and a piece of thin flannel, then lay down the millboard, turn over the plush edges, and paste them down. Paste is better for this than the glue. Then cut a piece of silk or satin the same size, spread a thin layer of cotton wool, and paste that neatly on, turning in the edges, and allowing about a quarter of an inch of plush to show all round. Fasten a ribbon, and put in the sheets of blotting paper. It is, of course, a great improvement to embroider the plush first with initials, a name, or some flowers.

Border in Satin Stitch.

THIS is a very handsome design for trimming aprons, scarfs, doilies, etc. Divided filoselle or floss silk is used for this border. The tulip-like flowers are light blue and pink, with pale lilac veins and yellow



BORDER IN SATIN STITCH.

dots; the blossoms green, outlined with pink, on stalks of both colors. The zigzag row going through is worked in stem stitch with pink and blue silk; the edge in back stitch with pink silk, having a gold cord in the center, couched down with blue silk.

Crocheted Patterns.

CONDUCTED BY JOSIE K. PURDY.

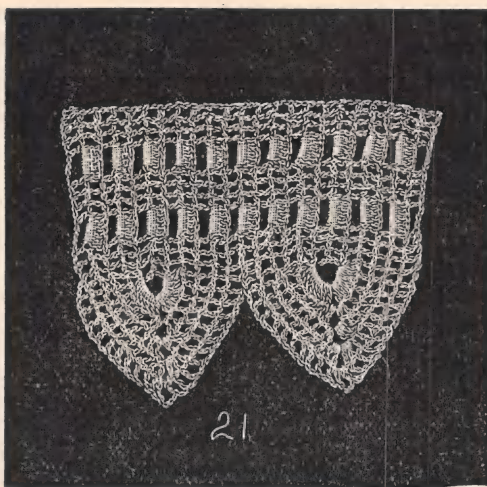
NEW DESIGNS.

Crochet Lace No. 21.

Make a chain of thirty-six stitches, turn.

1st Row.—(*) One double into the sixth stitch, one chain, miss one, one double into the next, one chain, miss one, one double into the next, one chain, miss one, one double into the next, five chain, miss five, repeat from (*) once, one double into next stitch, one chain, miss one, one double into the next, one chain, miss one, one double into the next, one chain, miss one, one double into the next, five chain, turn.

2d Row.—(*) Four doubles, separated by



one chain on the four doubles of last row, five doubles in space made by five chain, repeat from (*), four doubles, one chain on last four doubles, catching last double in middle of five chain at the end.

Repeat these two rows until there are eight rows at the end of last row, make seven chain, and fasten back into stitch of seventh row; into this chain work—

9th Row.—Two chain, eight doubles, three chain, eight doubles, repeat from (*) in second row.

10th Row.—Repeat from (*) in first row,

(*) one double on first of eight doubles, one chain, miss one, one double into the next, one chain, miss one, one double into the next, one chain, miss one, one double into the next, one chain, two doubles separated by one chain into three chain, three chain, repeat from (*), and fasten down into stitch of sixth row, two chain, turn.

11th Row.—One double separated by one chain, one every double of last row (*) two doubles separated by one chain in three chain, three chain, repeat from beginning of row, two (*), repeat second row.

12th Row.—Like first row, then (*) one double, two chain on every double of last row, two doubles separated by two chain in three chain, three chain, repeat from (*) to end of row, fasten in fifth row, two chain, turn.

13th Row.—One double, two chain on every double of last row, two doubles separated by two chain in three chain, three chain, repeat to end of scallop, then like second row.

The fourteenth and fifteenth rows are like the twelfth and thirteenth, except three chain is made between the doubles, instead of two.

This pattern was designed expressly for the HOME MAGAZINE.

Crochet Lace No. 22.

Fancy braid and cotton number thirty.

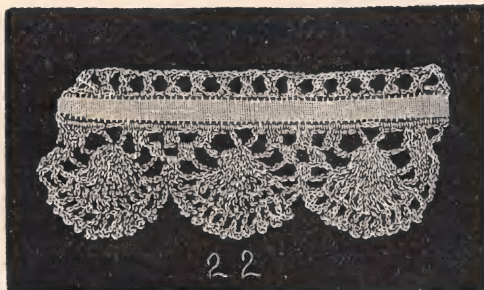
1st Row.—One double into a space, one chain, miss a space, one double into the next. Repeat the length required.

2d Row.—This is made on the other side of the braid and is for the scallop. Eighteen single stitches along the braid, seven chain, miss three, eighteen single stitches in next eighteen spaces. Repeat to end.

3d Row.—Three doubles on the fourth, fifth and sixth of the eighteen singles, two chain, miss two, three doubles on next three, two chain, miss two, three doubles on next three, three chain, seven doubles on middle

stitch of seven chain, three chain, repeat from beginning of row.

4th Row.—Three doubles in two chain between the clusters of three doubles of last row, two chain, three doubles on next two chain, three chain, eight doubles on seven



doubles of last row, (two doubles in the middle stitch), three chain, repeat from beginning of the row.

5th Row.—Three doubles on two chain of last row, three chain, ten doubles on eight doubles of last row, three chain, repeat from beginning of row.

6th Row.—Single stitch in middle stitch of three doubles of last row, three chain, eleven doubles, each separated by one chain

on the ten of last row, three chain, repeat from beginning of row.

7th Row.—Single into single of last row, three chain, one double, two chain on each double of last row, three chain, repeat from beginning of the row.

8th Row.—Three chain, one single into a space, three chain, repeat from beginning of the row.

How to Carry on Two or More Threads in Crochet.

WHEN a pattern is being worked in more threads than one, the extra thread or color not needed in front can be carried on so as not to make long loops at the back of the work. Lay the thread not required along the forefinger of the left hand, place your hook into the stitch in the ordinary way, let it go below the thread you are carrying on, and draw the thread you are working with down at the back of them, through the loop you have placed the hook in; finish the loop in the usual way, which is taken over the threads, and draw it through the loop and stitch on the needle. The stitch referred to is single crochet.

THE IDEAL WOMAN.

J. T. MILNE.

DEEP eyes with gentle radiance lit;
Lips grave with wisdom, gay with wit;
Hands warm enough for Love's caress,
But cool when fevered brows they press;
Steps, light and low, where'er they tread,
Yet lightest by the sufferer's bed;
A shape that takes no borrowed grace
From art, but natural as her face;
All soberly yet deftly drest,
With one sweet posy at the breast.

A mind that holds in garnered store
Rich harvesting of useful lore;
A heart, with instincts loath to roam
Outside the sacred realm of home
(Save when it breaks this tender thrall
At Charity and Mercy's call)—
There, of so many loves possessed,
It knows not which of them is best,
So blends them in a *greater* love,
And gives them all to God above. — *Ex.*

Decorative Embroidery & Painting.

Copyright, 1887, by J. F. INGALLS.

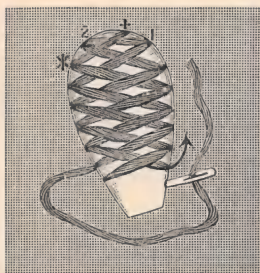
All rights reserved.

CONDUCTED BY LIDA AND M. J. CLARKSON.

TRELLIS STITCH.—SOME PRETTY DESIGNS FOR DISKS OR BORDERS, ETC.—PEARL PAINTING.

ANOTHER useful filling stitch is that known under various names as janina, leaf, trellis stitch and mossoul work. Trellis stitch seems as appropriate a term as any, denoting as it does the appearance of the thread crossed in and out, trellis fashion, as shown in Fig. 1, which gives the mode of working.

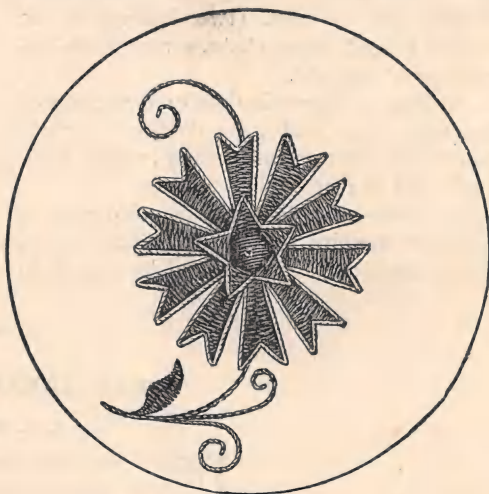
It is in reality the well known herring-bone stitch, worked in a close or an open manner across leaves or other outlines. The correct way of executing this style of embroidery is to begin at the widest part of leaf or figure, and work regularly across from side to side, until the outline is filled in. If the stitches are taken closely and regularly the effect produced is that of a braided plait, a characteristic feature of the work. Figures worked in this way may be still further finished by an outline in rope or stem stitch, if desired. The manner of working is so clearly shown in our illustration, Fig. 1, as to require no further explanation, and two very pretty designs to be carried out in trellis and stem stitch are shown in Figs. 2 and 3.



TRELLIS STITCH EMBROIDERY — FIG. 1.

For the star flower of Fig. 2, use for the center two shades of light blue, with light yellow olive for the diverging rays. Edge with a stem stitch of blue. For the lyre-shaped design, Fig. 3, fill in the center parts

with copper or bronze silk, edged with gold, working the tooth-like projections in blue. Of course any harmonious colors can be used in combination, as suits the taste of the worker. The leaf and clover device of the



TRELLIS STITCH EMBROIDERY — FIG. 2.

center is worked in olive. Linen scarfs embroidered with these designs in the various colored linen flosses that are now so much used, and are almost as pretty as silks, are very attractive. Peru or momie linen may be had with one row of drawn work at each side, in white or cream color, eighteen inches in width, or embroidery linen of different kinds and widths, all inexpensive and durable.

For a table scarf, satin or satin sheeting, pongee or other material may be used with filo-floss for the work. These figures worked in disks may be adapted to table, easel or chair scarfs, or used for other decorative purposes. They are also effective worked at intervals in Japanese gold thread on sapphire

blue or claret plush. Either powder the fabric in what is known as an "all-over" design, or work in a set border for a scarf or valance. Outline the disks with the gold thread, and finish the article with gold crescents or bangles. To give variety these disks may be



TRELLIS STITCH EMBROIDERY — FIG. 3.

tinted in tapestry or water-color upon bolting cloth or other light colored fabric. Or the disks may be cut from satin of different shades and applied to the bolting cloth or other material. Much may be left to the individual taste of the worker, as to the colors to be used, or the special adaptation of these designs to different purposes. A whole chapter might be written about colors and fabrics, there are so many pretty fancies now in the way of material. As an inexpensive fabric for table-covers, mantel valances, screen panels and scarfs, perhaps there is nothing more desirable than the felting which may be had now in so many new and pretty shades.

[Samples of these feltings may be had of the supply department of this Magazine, J. F. INGALLS, Proprietor, by inclosing four cents in stamps to his address, Lynn, Mass.]

From one-half a yard in width at 35c., to two yards at \$1.20 per yard, there is choice of cost and quantity needed for different articles, and for those desirous of rich and handsome articles at a moderate expense, we know of nothing better.

A very pretty scarf of sapphire blue felt has a plush border of only four inches. Above

this is a branching design of sweet briar roses, either painted or else embroidered in ribbon work and arrasene. [See November number, '87, for directions.] The design is executed on the felt, the roses extending above the plush border, the stems coming out below. The effect is very rich, and it will be seen that the expense is trifling, compared to a solid plush scarf. Another effective scarf is made of dark maroon satin sheeting, with a band of plush eight inches in width, upon which is painted or embroidered a border of Japan lilies. This scarf has a finish of plush balls to match. Still another felt scarf has a border of rich plush, crazy or mosaic patches from eight to ten inches deep, with a crazy fringe made of the remnants of different colored silks used in working the fancy stitches. The finish for felt scarfs may be, however, simply a fringe made by clipping up the material to a depth of three or four inches. Tufts of silk or gold thread may be caught in at intervals, or the fringe may be made heavier by adding another row under, feather stitching it on to secure it.

Decorative Painting.

WE give this month a pretty design for a fancy bag to be made of bolting cloth over



HAND-PAINTED BAG.

colored silk, and painted with a pretty design of flowers and dragon flies. The lights are pretty touched up with lustra colors, or

touches of gold or silver paint. If preferred this bag may be made of two pieces of gray linen, eight inches wide and ten and three-fourths inches long. These are lined about two and three-quarters inches deep with red satin, and stitched out to make a double drawing hem for strings of red silk braid. Below the frill thus formed, both parts are joined with a binding of red satin ribbon, the edges having been first overcast to prevent fraying. When made of bolting cloth a delicate color should be used for the lining and binding, in harmony with the floral design.

In response to several requests we give here directions for a novelty in decorative painting, known as "Pearl Painting," for which we are indebted to an Iowa lady who kindly sends the description of the method which we will give in her own words.

"Place the glass you paint on over the study you wish to copy. First outline the

detail work with burnt sienna, using a very fine brush. When that is quite dry, lay in all the light shades first, gradually working to the darker, but should the dark mix too much with the light, let the light and medium shades dry before. As the first painting is the one that shows on the face of the picture, it should be correct. Leave the places free of paint where you want the pearl to show, such as windows. After all is dry fasten on the pearl with varnish. When all is thoroughly dry paste a sheet of paper on the back to keep the pearl in position and protect the paint from scratches it might receive. The subject I saw was composed of a castle, water and sky, the pearl showing through where the windows were left free of paint; it had the effect of sunshine."

M. E. K.

Pearl for the purpose may be had by the ounce or one-half ounce.

Stains.

THE following hints are from "Haldane's Workshop Recipes:" Grease spots may generally be removed from the most delicate material by the employment of benzine or oil of turpentine, care being taken that sufficient be employed to remove all line of demarcation. Ox-gall is particularly useful in extracting grease stains from woolen goods. If the stain is very thickly crusted and old, it may be sometimes advantageous to soften the grease (previous to the application of benzine) by means of a warm iron laid on a piece of thick blotting-paper which has been placed over the spot.

To remove grease or oil:—For white linen or cotton goods, use soap or weak lye. For colored goods, warm soapsuds. For woolens, soapsuds or ammonia. For silks, benzine, ether, ammonia, magnesia, chalk, yolk of egg with water. For a carpet, upon the grease stain lay a little damp fuller's earth, and, after standing for some time, rub it gently into the carpet, and then wash off by using a little carbonate of ammonia, and the color will be restored.

To remove paint, varnish, resin.—(1) For silk, benzine, ether, soap; hard rubbing is to

be avoided. For all kinds of fabrics, chloroform is best, but must be carefully used. (2) Stains of paint or varnish, after being softened with olive oil or fresh butter, may generally be removed by the same means as ordinary grease. (3) Saturate the spots with a solution of equal parts of turpentine and spirits of ammonia; wash out with strong soap-suds.

Flower Stand.

A VERY pretty flower stand is taken from the *American Agriculturist*, and to any one living near the woods, the construction of one would be very easy. The stand is only a crotched stick, the three branches forming the legs, and the trunk forming the stand. A small tree with three branches growing out regularly from the main trunk is what is wanted. At the writer's home, in Florida, there are several of these stands serving as ornaments on the veranda, one is the trunk of a tree struck by lightning, and burned nearly to the ground. Out of the hole in the burned stump, several air plants are growing, and a beautiful thing it is with the deep green of the plant contrasting with the black of the charred stump.



KILLARNEY, MANITOBA, *July 26, 1888.*

Dear Misses Clarkson,—I am delighted when the post brings your dear Magazine, and eagerly scan its every page o'er and o'er. I had thought it difficult to improve the gem; but now we hear whisperings of better "things in store." With the colored studies it will equal other art journals. As yet, I have been only a silent listener, storing up the wisdom of others, until I, too, venture one or two ideas, which I trust may be of service to some. To those who have an abundance of cabinet photographs, the following will be found a very happy idea. A piece of crimson plush about twenty-four inches long and six inches wide is lined its entire length with old gold quilted satin. Lay the ends together, forming a bag about twelve inches long, and over-stitch the entire length of one side and to within three inches of the other side at top. The corner thus left to be laid back on the top of case. A chenille cord passing around its entire length is brought up on lower corner of top side in long loops, caught in place. This is to be laid on center table.

An idea quite common here is to procure little earthen jam jars having covers, and paint them in a mottled effect, using three or four rich colors, laid on very heavily, even lumpy. When this is dry, paint a spray of something striking, as single marigold, or daisies. They form welcome receptacles for our male friends' tobacco, or as parlor ornaments. I propose taking earthen bottles that stove-pipe varnish comes in and use for bouquet holders.

For the many who wish to impart to cleaned silver that high polish seen only on new, I earnestly hope they will try the following and report success. It does not injure or give that leaden look. Two ounces strongest aqua ammonia, two ounces prepared chalk, eight ounces rain water. Shake well; apply with flannel and rub bright with chamois.

MRS. A. ASHDOWN.

[We thank Mrs. Ashdown for her timely suggestions. We have tried the silver polish and found it excellent.]

In the July number "Gracia" wishes to know how to line and finish her silk quilt. If it is a crazy quilt, I would make it into squares and put it together with black velvet ribbon, about an inch wide, and feather-stitch this in the center with yellow silk. Make the border of black velvet, about three or four inches wide, which also ornament with feather-stitching of yellow silk, then line it with pale yellow sateen and finish the edge with heavy yellow silk cord.

EMMA T.

LOUISVILLE, KY.

[A number of correspondents have sent in directions for pressing sea moss, in response to "L. R.'s" query, all of whom will please to accept our thanks. We have room for but one of these letters.

MIDDLETOWN, N. Y., *July 31, 1888.*

LIDA AND M. J. CLARKSON:

Dear Friends,— "L. R." inquires how to press sea moss, in July number. I know of a very simple way: Float your moss in a large basin of water, taking one variety at a time. At any stationer's you may obtain linen paper in sheets any size you require. Get as many of these as you need (all one size), and only put moss on one side. As the moss floats perfectly smooth slide the paper under it and lift it out carefully and put in a dark place to dry. When you have them ready to put together have a bookbinder put four holes (two at top and two at bottom); through these, run a ribbon and tie in a large bow at center. A very pretty cover is made of pasteboard, covered with plush or other material. It forms a very handsome decoration for the center table. Can any one inform me how to fix milk-weed pods so as to make pompons?

C. J. C

Dear Friends,— Your pretty illustration of piano decoration prompts me to say that our merchants consider a scarf a thing of the past for upright pianos. Lambrequins in such styles as are used for mantel draperies, display the handiwork of the industrious to a better advantage.

Those in possession of a disused croquet set, can utilize a portion of it after this manner: Have the balls pierced exactly through the center, large enough to permit a heavy wire to pass through. Have a low square box, say three inches deep, turn upside down, and fasten the balls in an upright position on the bottom of the box. For the top simply secure a plain smooth board. The plainness of the base can be relieved by the use of common buttons, the shanks of which are inserted into holes (made by a gimlet) in the bottom of the box. Glue the buttons before placing in position. By way of further finish have four small blocks of wood, and glue one on each corner of the box underneath, allowing about an inch of the wood to project, using care to have the pieces at equal distance and precisely straight. Paint the pedestal (that is what the article is intended to be) with white China gloss, gild the buttons (those who can will use gold leaf) and outstanding pieces, also gild a circle around each ball, and lastly finish with a white satin scarf, painted or embroidered, lined with yellow, and garnish one end with gold lace, the other gold fringe. I unearthed a couple of old chairs, decorated after the style of the above, painting pretty designs on satin for the seats. Large prices are asked by dealers for articles done in this manner.

LITTLE BIT.

EAST BOSTON, *July 30, 1888.*

Dear Friends,—Never have I written to a Magazine before, or was I ever so deeply interested in one as I am in this; but I feel that I should donate some trifle, for I receive so many ideas from its columns. I have just completed a rather pretty ornament, which is, at the same time, a useful and inexpensive one, and will perhaps please some of your industrious readers. For foundation I used a common berry box cover; on this I fitted a crescent made of stiff paper, which I covered with blue plush; this fastened to the edge of the corner. Then I put a thin coating of glue over the remaining parts of the cover, and scattered it thickly with rice, which I gilded when dry. Then I procured two common clay pipes, and gilded them. These I crossed and fastened with a bow of red ribbon to the center of the crescent, and

found that I had a fancy match holder and dropper after a few minutes' work.

CHUBBIE.

[“Chubbie’s” hints are very timely and we shall be glad to hear from her again.]

[“Hattie” suggests that each subscriber send in a new subscription to the Magazine as a Christmas gift to the Publisher. We think Hattie’s idea a very good one, and hope it may meet with the approval of all readers interested in the success of this monthly. Do not wait until Christmas, however. Send them along as you can get them.]

I send an idea (perhaps it is not new, although it is a thought of my own). I took some moulding one and a half inches deep, of which I made a frame for cabinet photographs, and covered with a good piece of velveteen, and decorated with flowers in oil painting. It pleased me so much better than I expected, that I thought some of the readers would enjoy having some of their own. It has a brace, and I keep it on a bracket in my room.

R. C.

I wish I had written in season for the July number of the Magazine, to state that I should much prefer the colored studies to any premium you could offer. It will be worth considerable more to home art workers. I have all the numbers of the Magazine and have to look them over very often. Am afraid I shall forget some of the good things therein. Am very glad it is not to be spoiled with stories. I have been thinking I must take some magazine with colored studies, but I shall make no change now. For all other work I rather have the HOME MAGAZINE, and think every one ought to have it in their homes.

MRS. G. H. A.

SANTA CRUZ., *June 20, 1888.*

LIDA AND M. J. CLARKSON:

Dear Ladies,—Among some pretty fancy work I have seen of late, was what seemed to me a rather unique design for a screen. It had a frame made of common pine, four inches wide, height 40x36; in this frame was placed a piece of white floor matting, upon

which was painted a spray of red poppies on one side, and on the other a cluster of purple grapes. A small groove was left all around the frame to allow the matting to be fastened in, then a little moulding tacked on over the matting; the frame was then stained cherry. Are articles made from cork paper new to you? if so; and you care to have me, will send you some ideas of it. What is lincrusta walton?

MRS. M. P. C.

[Mrs. "M. P. C.'s" suggestion for screen, though not a new one, is good, and may be novel to some readers. Matting of a close weave in colors, makes very cheap and

pretty screens, and takes the paint very nicely. We should be much pleased to hear about the articles made from cork paper.

You can see lincrusta walton at any large paper hanging establishment.]

[Very much interesting matter is lost to our readers this month because correspondents have written on both sides of paper, or else so illegibly that it could not be used. Such communications find their way eventually to our waste basket, and it is with real regret that we can consign some well written and interesting letters to that receptacle, for the reasons here stated.]

Simple Remedies.

HALF a teaspoonful of common salt dissolved in a little cold water and drank, will instantly relieve heart-burn or dyspepsia. If taken every morning before breakfast, increasing the quantity gradually to a teaspoonful of salt and a tumbler of water, it will in a few days cure any ordinary case of dyspepsia, if at the same time due attention is paid to the diet. There is no better remedy for constipation. As a gargle for sore throat it is equal to chlorate of potash and is entirely safe. It may be used as often as desired, and if a little is swallowed each time it will have a beneficial effect on the throat by cleansing it and allaying the irritation. In doses of one to four teaspoonfuls in half a pint to a pint of tepid water it acts promptly as an emetic, and in cases of poisoning is always at hand. It is an excellent remedy for bites and stings of insects. It is a valuable astringent in hemorrhages, particularly for bleeding after the extraction of teeth. It has both cleansing and healing properties, and is therefore a most excellent application for superficial ulcerations.

Mustard is another valuable remedy. No family should be without it. Two or three teaspoonfuls of ground mustard stirred into half a pint of water acts as an emetic very promptly, and is milder and easier to take than salt and water. Equal parts of ground mustard and flour, or meal, made into a paste

with warm water and spread on a thin piece of muslin, with another piece of muslin laid over it, forms the often indispensable "mustard plaster." It is almost a specific for colic when applied for a few minutes over the pit of the stomach. For all internal pains and congestions there is no remedy of such general utility. It acts as a counter-irritant by drawing the blood to the surface; hence, in severe cases of croup a small mustard plaster should be applied to the back of the child's neck. The same treatment will relieve almost any case of headache. A mustard plaster should be moved about over the spot to be acted upon, for if left too long in one place it is liable to blister. A mustard plaster acts as well when at considerable distance from the affected part. An excellent substitute for mustard plaster is what is known as "Mustard Leaves." They come a dozen in a box, and are about four or five inches in size; they are perfectly dry and will keep for a long time. For use it is only necessary to dip one in a dish of water for a moment and then apply it.

Common baking soda is the best of all remedies in cases of scalds and burns. It may be used on the surface of the burned place, either dry or wet. When applied promptly the sense of relief is magical. It seems to withdraw the heat, and with it the pain, and the healing process soon commences.

— *Hall's Journal of Health.*



Answers to Queries

Misses Clarkson,—As I have derived great benefit from your articles in *INGALLS' HOME MAGAZINE*, I take the liberty of writing to ask if you will please tell me in the Magazine, how to paint in oil an old straw hat with cherries in it, the hat to be on the ground with the cherries partly falling out on the ground. Also how to paint a waterfall, with trees and rocks. I have a small view of Niagara Falls, with the sun shining brightly, and the mist or spray from the water rising very distinctly. I want to get the water and spray very good, as also the rocks and trees. I have painted several pieces, have only had a very few lessons, and am now trying to go out by myself, as I cannot afford a teacher. I will feel greatly obliged for any help you may give me. I admire painting, but work under great disadvantages. I am just finishing the poppy study, taking the plan for working from your article in the Magazine. I would like the sun and the reflections to have that clear brilliant color I so often see in sunsets, where everything seems so aglow.

Mrs. A. A. C.

[To paint the hat with cherries you will have to make a very careful drawing of your subject, paying attention to the light, shadow and color effects. Next block out your shadows, laying them in as we have often advised, with burnt sienna, turpentine, and a little ivory black. When dry you may proceed with the regular painting. For the old straw hat you will need white, yellow ochre, raw umber, burnt sienna and a trifle black, adding cobalt in the shadows and middle tones. For the cherries, use for the general tone, light red, white, madder lake and vermilion, qualified with a little raw umber. For the half tones or the softer tints seen between the lights and shadows, use a trifle permanent blue, yellow ochre, ivory black, and madder lake. As you have had so little experience, we would not advise you to undertake the painting of Niagara Falls, as any directions we might give you here would be wholly inadequate to the subject, which should be carefully made from Nature. The

effect of mist or spray is had by laying the color in masses, rather thinly, in order to preserve the transparency, touching on the high lights afterwards, and softening all somewhat by using a dry brush. The effect of clear brilliant light is had by a judicious use of white, which will tell with very striking effect, if placed just where it is needed. The effect of motion, accidental form, etc., can be had only when the hand is trained to freedom of touch, and the eye educated to perceive the true character of each object it sees. No tricks of the brush, or knowledge of color mixture, will make up for a lack of such study and careful observation of Nature.]

Will you please tell me what inexpensive material would be pretty to line a pad covered with bolting cloth, upon which I intend to paint the design of *Sweet Briar Roses*, given in August number of Magazine?

EFFIE.

[You can get a cheap quality of satin in very pretty delicate shades of yellow, pink or robin's egg blue, that would line the bolting cloth with good effect. This has a cotton back and comes as low as thirty-five or forty cents per yard.]

Will you kindly suggest a way to decorate an easel I have made and ebonized myself, as it looks too plain without some ornamentation. Would also like to know how to clean my palette which has been left with the paint on for several days, and has become so hardened that I cannot remove it without spoiling the palette?

LAURA S.

[An India or China silk scarf of rich gold with tassel fringe will be a pretty decoration for your easel. To clean your palette upon which paint has hardened, put it into a moderately heated oven until the paint has softened, when it can be entirely removed with a knife. Rub with kerosene until clean, then with linseed oil, and you will find that you have a palette almost as good as new.]

"M. A. P." inquires where embroidery needles can be procured? They can be had of J. F. INGALLS, Publisher of this Magazine, who keeps a fine assortment of fancy work materials at reasonable prices. See advertisement elsewhere.

Will you kindly tell me how to produce the metallic effects upon lincrusta wall-ton to which you have several times alluded in your writings?

MRS. KATIE BAUMLER.

[If you wish to imitate oxidized silver, you should either coat with silver leaf, or, if that is too expensive, with the silver bronzes sold for the purpose. Paint with the bronze in the usual way, or else having covered the lincrusta with a coat of varnish, rub the powder over with a small piece of plush or flannel. When dry, mix a little oil paint of a dark blue gray tone, and fill in all the interstices with it, as well as the background. Paint thickly those portions of the ground immediately surrounding the raised parts of the design. Now taking a soft cloth moistened with turpentine, rub off those portions in highest relief, a little sparkling silver may be used for the lights afterward if desired. The best plan is to work after a model of the oxidized metal which will show you just

what is needed as to bright and dull tones. For a green or antique bronze effect, paint over a first coat of varnish, then cover as already described with bronze in powder (copper bronze). After this is thoroughly dry, mix a tone of green bronze with the medium (Furniture Varnish No. 1 will answer this purpose), and go over the copper tone, and then with the rag moistened slightly with turpentine, clear all the high lights, allowing the copper to show through the green bronze tone. After this is dry, brighten the parts in highest relief by drawing over them a brush filled with bright gold bronze, when dry the whole may be varnished. If a good depth of shade is required a coat of green paint may be laid in at the beginning of the process, and the more subdued portions touched with a little terre verte, oil color, thinned with oil.]

"Earnest Student" asks how crayon sauce is used in portrait work, and where it can be procured?

[Crayon sauce is rubbed in with the stump, generally a paper one, and can be afterward softened with a small piece of chamois or a chamois stump. You can get the "sauce" of any art dealer.]

Gray Hair.

I CANNOT see why people object so greatly to gray hair. It is in itself so pretty, and so well sets off the skin, which would, with dark hair, look faded, but which tones perfectly with the silver or iron-gray locks. Every wrinkle and blemish shows upon a face set off by dyed dark or golden hair, but they pass unnoticed as half tints in a picture which mellow and perfect the whole. Which is more lovable—the lady with soft gray hair suitably dressed according to middle age, or one of the same age with dyed hair, rouged cheeks, laced-in waist, in a dress suitable for her daughters, but ridiculous upon her? Believe me, the most desirable of all beautiful and difficult arts is to learn to grow old gracefully. There is no occasion

to grow ugly because we grow old. Indeed, I have known many plain people to become positively beautiful in old age. Like autumn leaves we must change our beauty, but we need not lose it. Like the seasons of the year, each stage of life brings its own beauty, and by cleanliness, activity, sobriety, and virtuous living, we may preserve much of the grace which is so charming even to extreme age.

How to Preserve Eggs.

To each pailful of water, add two pints of fresh slacked lime and one pint of common salt; mix well. Fill your barrels half full with this fluid, put your eggs in it any time after June, and they will keep two years if desired.



Ingalls' Home Magazine

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INGALLS' HOME MAGAZINE,
67 WHITING STREET. LYNN, MASS.

LYNN, MASS., OCTOBER, 1888.

Volume I, Number 12.

ALL magazines have a commencement, and the first number is generally dated Vol. I, No. 1, and it often happens that Vol. I, No. 1, is the *first* and the *last* number that is ever seen of the new aspirant for public favor.

We are pleased that this has not been the fate of our "baby." It gives us pleasure to be able to say that she has grown rapidly during the first year of her existence; has been blessed with a good healthy growth; is able to stand on her feet, and we expect

she will soon be able to walk; and we hope by the time she is two years old, she will be able to run to the homes of her 50,000 friends throughout the United States, and thank each of them kindly for sending her \$1.00 in payment for the twelve monthly visits she has made them, helping them make their homes happy and beautiful.

We are much pleased with the success the Magazine has met with this first year, but we look for greater things the coming year, and hope that each one of our subscribers is so well pleased with the Magazine, that she will not only *renew* when the subscription expires, but will send *some other* subscriber with the renewal. The more subscribers we have, the better Magazine we can give you.

You will notice by the announcement on the second cover page that a premium to each subscriber has been discontinued. The price of INGALLS' HOME MAGAZINE is now \$1.00 per year. No premium given with a single subscription, but we shall continue to give premiums for a club of two or more. Our next month's (November) Magazine will contain our 1889 Premium List. Most publishers so arrange their Premium List as to give a certain article for so many subscribers. Our Premium List is so arranged that you can select any of the goods advertised in it, only limited by the number of subscribers that you send.

Commencing with Vol. 2, we shall give for a club of two, forty cents' worth of goods; for a club of three, sixty cents' worth; for a club of four, eighty cents' worth; for a club of five, one dollar's worth; for a club of six, one dollar and twenty cents' worth; for a club of seven, one dollar and forty cents' worth; for a club of eight, one dollar and sixty cents' worth; for a club of nine, one dollar and eighty cents' worth; for a club of ten, two dollars' worth of goods. Goods to be selected from our 1889 Premium List. You make your own selections. In sending clubs, *renewals* count the same as new subscribers.

Read second page of cover.



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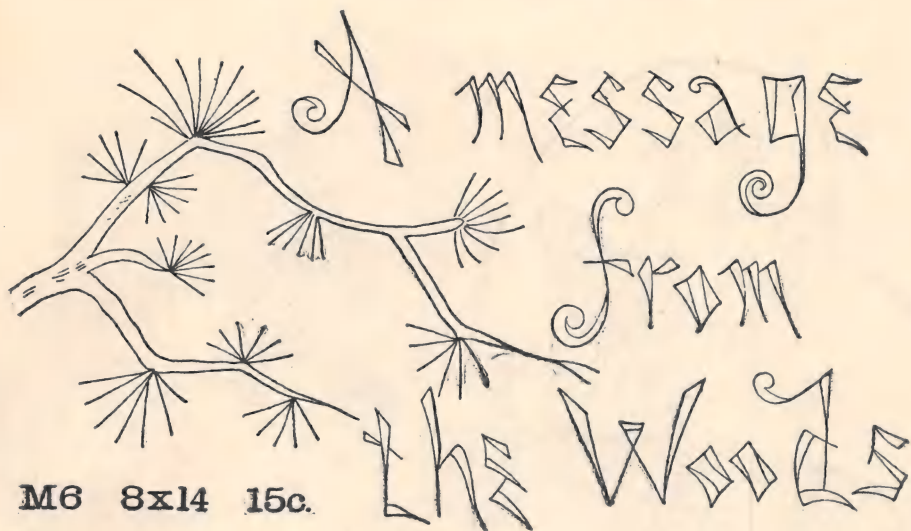
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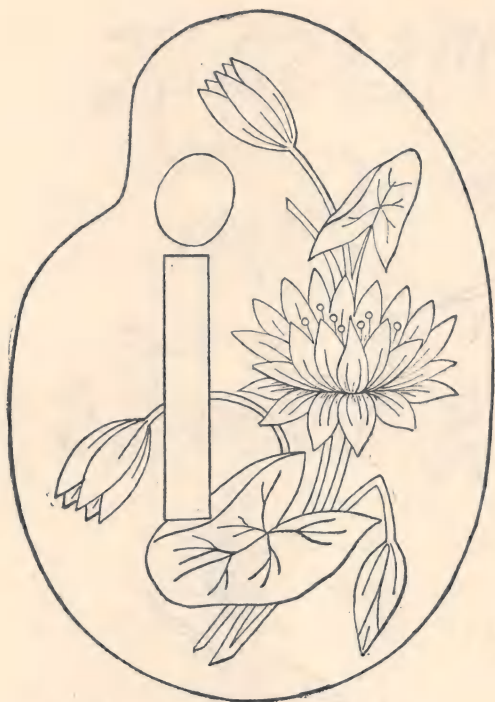
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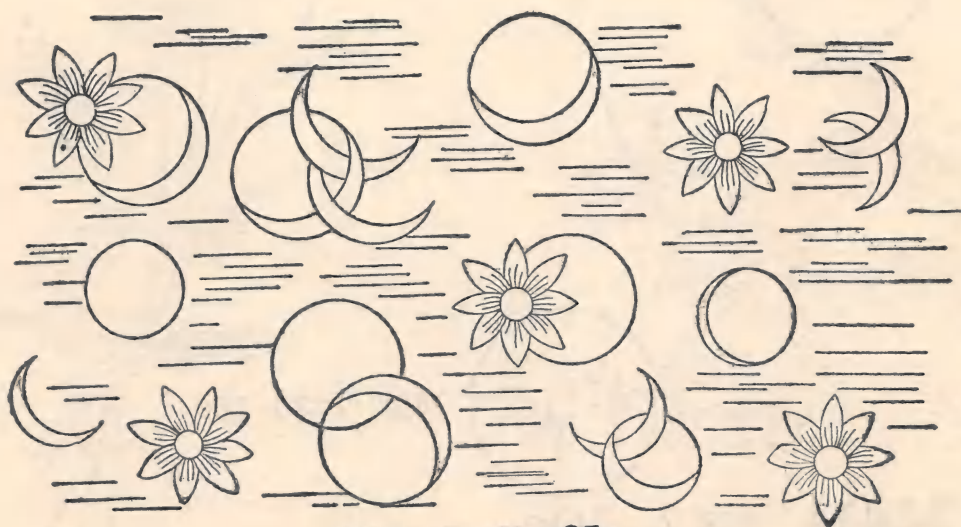
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HOW TO PAINT AN OWL IN LUSTRA.

THE following colors will be needed in painting this design:

Rich Gold.	Steel.
Silver.	Black.
Sparkling Silver.	Brown.

For the general tone of color, silver alone is used throughout the design, in the following manner: Observe carefully all the lights and paint them with a full brush, and color mixed as thickly as can be applied. In the shadows use black and silver mixed, which gives a soft middle tint of gray, a little brown may also be used if a brownish cast is desired. Now glaze over all the brightest lights with sparkling silver, and the deepest shadows with steel alone. The center, or pupil of the eye is painted with black, with a mere touch of silver for the spot of high light. The ring around the eye with rich gold. The claws and feet with gold also, shading with brown.



PEACOCK IN LUSTRA.

(See Next Page.)

TO paint the peacock design in lustra, you will require the following colors:

Peacock Blue.	Copper.
Dark Blue.	Green Bronze.
Dull Blue.	Brilliant Green.
Pale Blue.	Violet.
Steel or Black.	Rich Gold.

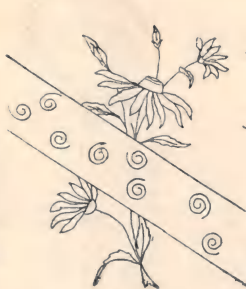
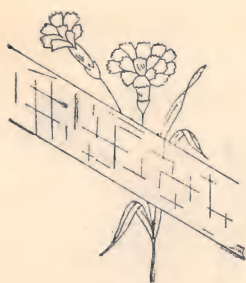
Having stamped the design, mix the colors first needed, with the special medium provided, with the usual box of colors, or if you purchase the powdered bronzes by mail, you can use as a medium Furniture Varnish No 1, which is equally as good as the other. Prepare your color by stirring in the medium with the brush to the consistency of thick cream, or syrup, using a bristle brush with flat point, well filled with color. Take long, firm strokes, using the flat of the brush as much as possible, and applying the color thick in the lights, and thinner in the shadows, or darker accents of color.

The head and neck of the peacock are painted with peacock green, with touches of

brilliant green; the deeper tones of the breast with equal parts of dark blue and dull blue, mixed for the general tone, using in the lights pale blue. For the wing use steel, or black and steel mixed, painting in half circles to imitate the curves of the small wing feathers. The back is painted with copper bronze, shading with steel. The tail feathers will require the green bronze, and where the light strikes, use touches of rich gold. The rib of the feather, which, however, does not show unless the design is a large one, can also be drawn in a fine line of gold. For the touch of emerald green in the end of feather, use brilliant green, and for the delicate purple tint, violet bronze; for the zone around the eye, copper and gold, and for the center of the eye, peacock blue, mixed with a little brilliant green. Paint the crest with rich gold, and the legs and claws with gold also, In the bright lights use the color generously, and sometimes touches of the dry color will heighten the brilliancy of tone.



M910 19x30 25c



M501 7x24 15c.



M820 14x14 15c.



M818 13x14 15c.



M11 9x19 15c.



M 12 13x16 15c.



M10 10x15 15c.



M 13 8x14 10c.



M819 14x19 10c.



Rosebud Alphabet.

M 04. 2½ in. high. 25c. per Set of 26 letters.



Pansy Script Alphabet.

M 05. 2½ in. high. 25c. per Set.

LETTER M.

When ordering any patterns illustrated in this Magazine, be sure to put the letter M before each number.



M400 7x11 10c



Pillow Sham Alphabet.

M 06. 10 in. high.
Single letters 10c. each. \$1.00 per Set.

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For full description of these BOOKS, see advertisement on another page of this Magazine.

Premium No. 2. THE CLARKSON STAMPING OUTFIT. This Outfit contains Book of Instructions for Stamping, Box Powder, Pad, and the following full-size new and original Patterns for Painting and Embroidery, designed especially for this Outfit by the MISSES CLARKSON.

DESCRIPTION OF STAMPING DESIGNS.

No. 1.—Raspberry Branch:—A very choice and artistic design for a scarf or a slumber roll, suitable for either embroidery or painting. Can also be used with very pretty effect for lunch-cloth or end of buffet-scarf.

No. 2.—This is an odd and attractive design called "Frolic at the Brook," showing four happy children at play, a most suitable design for a splasher, laundry bag, or stand toilet scarf, to be worked in outline, or etched on linen.

No. 3.—A most artistic design of Spring Blossoms, Clover, Anemones, Daisies, and Grasses, suitable for scarfs, tidies, banners, repeating border for table cloth, lambrequins, etc., for either painting or embroidery.

No. 4.—A most unique design of Heron with simple landscape accessories: a very attractive subject for a screen, banner, etc. Can also be used with excellent effect for pottery decoration, for umbrella jar, or tile work. For outline work in Japanese style it is odd and pretty. This is a most graceful design, and cannot but please.

No. 5.—"On Mischief Bent," is an odd and effective design of a cat on tree stump watching a bird's nest in foliage overhead, toward which the alarmed mother is flying. This is very pretty for a painted plaque or panel, or can be adapted to other purposes with good effect.

Nos. 6-7.—"Field Mice and Wheat," and "Bird on Cherry Branch" can be used for plaques, for embroidery upon various fabrics, or for *repoussé* work, or wood carving. The two designs are novel and handsome, entirely different from anything yet shown in perforated patterns.

This set of designs is entirely new and original, and not to be found in any catalogue of patterns heretofore published. Subscribers will find a pleasing variety in these designs, suitable for so many charming home appointments. Fuller descriptions and manner of working will be given in INGALLS' HOME MAGAZINE from month to month.

✂ See Illustrations of these designs on the next page.

Premium No. 3. INGALLS' FANCY WORK BOOKS.—COLORS OF FLOWERS, price 35 cts. DARNED LACE PATTERNS, price 25 cts. WORSTED CROSS-STITCH PATTERNS, price 25 cts. CROCHET AND KNITED LACE, price 30 cts. KENSINGTON PAINTING, price 25 cts. ✂ The Retail Price of these 5 Books, if bought separately, would be \$1.40. See advertisement of these Books on another page of this Magazine.

Premium No. 4. INGALLS' PREMIUM CERTIFICATE. This Certificate entitles the holder to select **Sixty Cents' Worth** of goods from INGALLS' ILLUSTRATED CATALOGUE, your own selection.

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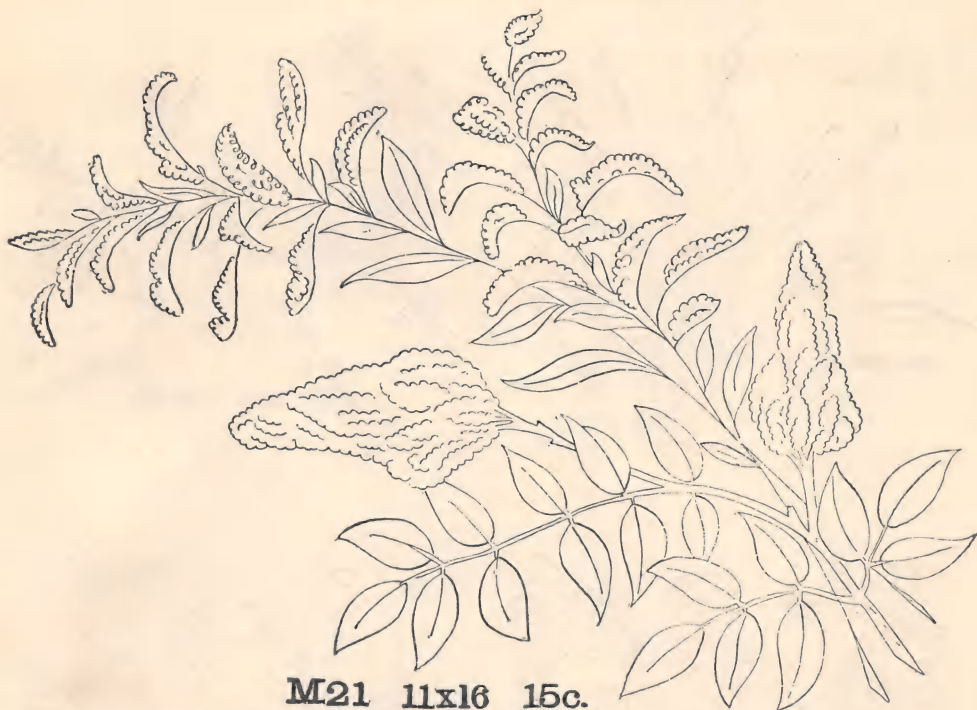
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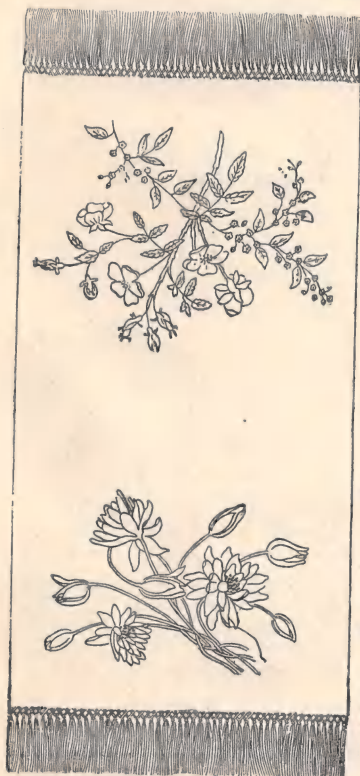
J. F. INGALLS, Publisher,

LYNN, MASS.


ILLUSTRATIONS OF STAMPING PATTERNS



M21 11x16 15c.



FELT, LINEN, PLUSH AND SILK PONGEE SCARFS.

FELT SCARFS.— Size, 18 x 60 inches. Price, 75 cents each. Designs stamped on both ends. Order designs wanted by number.  Be sure to mention color of Felt wanted. All of our FELT SCARFS are stamped on the *very best English Felt*.

KNOTTED FRINGE LINEN SCARFS.— Select any designs you wish stamped on the scarf. Be careful to give the correct numbers.

Size, 17 x 54 inches, . . . Price, 50 cents each.

Size, 17 x 72 inches, . . . Price, 70 cents each.

PLUSH SCARFS.— Size, 24 x 60 inches. Price, \$3.50. Colors: *Reds, Blue, Old Gold, Olive.*

SILK PONGEE SCARFS.— Size, 18 x 45 inches, Price, 90 cents each. Colors: *Blue, Red, Gold, Orange, Yellow, Olive.* Mention color wanted.

Please Take Notice!

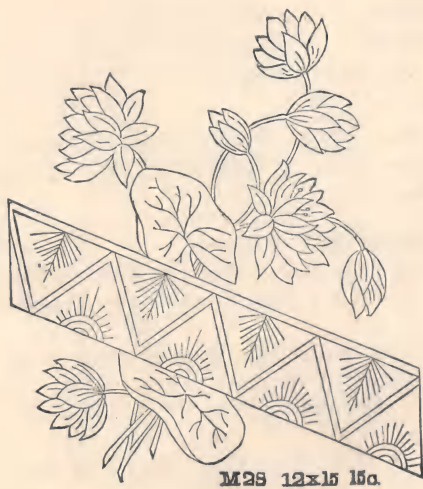
You can select any of these designs that you wish, and we will stamp them on the Felt, Linen, Plush or Silk Pongee, as you prefer.

Also please notice that we sell *Perforated Patterns* of any of these scarf designs, at *very low prices*. Be sure to put the letter M before each number.

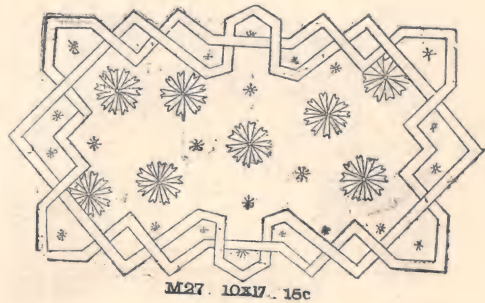
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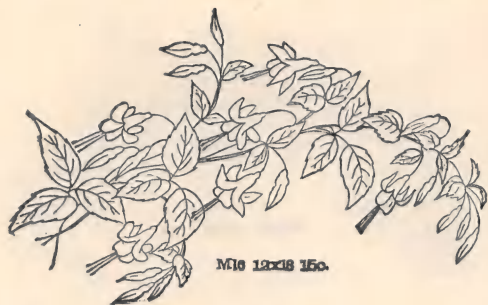
ILLUSTRATIONS OF STAMPING PATTERNS.



ILLUSTRATIONS OF STAMPING PATTERNS.



ILLUSTRATIONS OF STAMPING PATTERNS.



M16 12x18 15c.



M25 11x18 15c.



M20 14x17 15c.



M18 12x14 15c.



M17 10x18 15c.



M601 4 1/2 IN. 10c.



M403 8x8 5c.



M405 8x9 5c.



M39 9x15 15c.

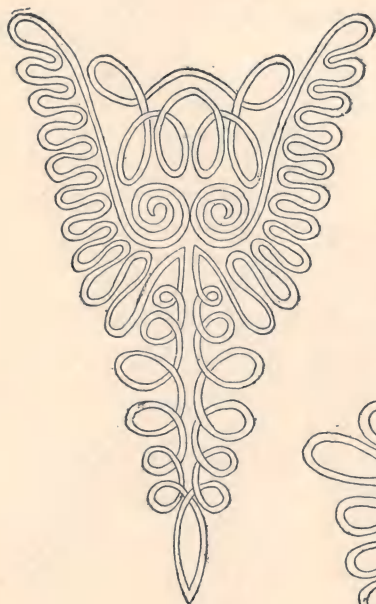
M 503 5 in. 15c



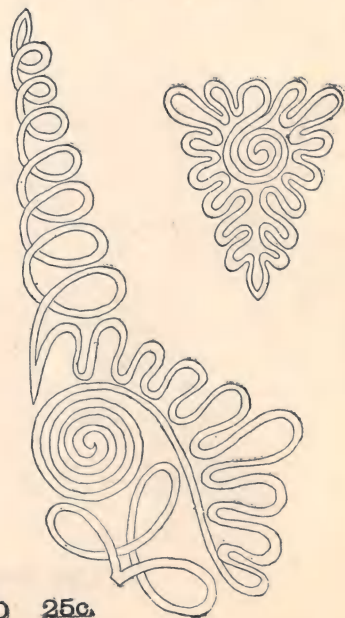
M 404 5x10 5c.

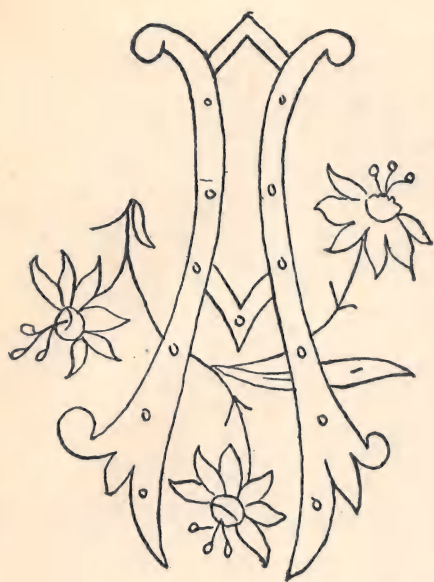


M 30 12x18 15c



M 800 25c.





M 08 3 inch 35c.



M 09 3 inch 40c.

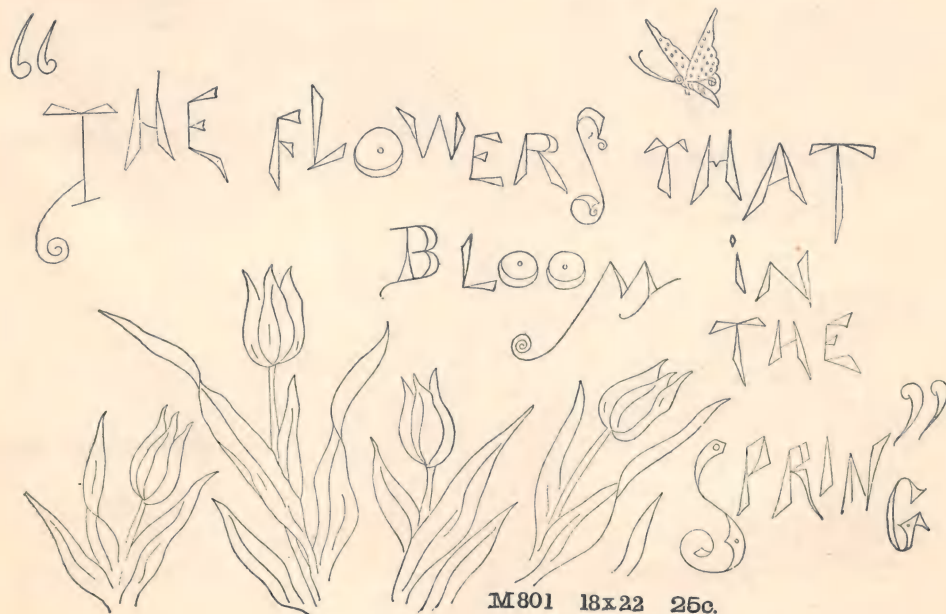


Cherry Alphabet. M 010 3 inch 40c.

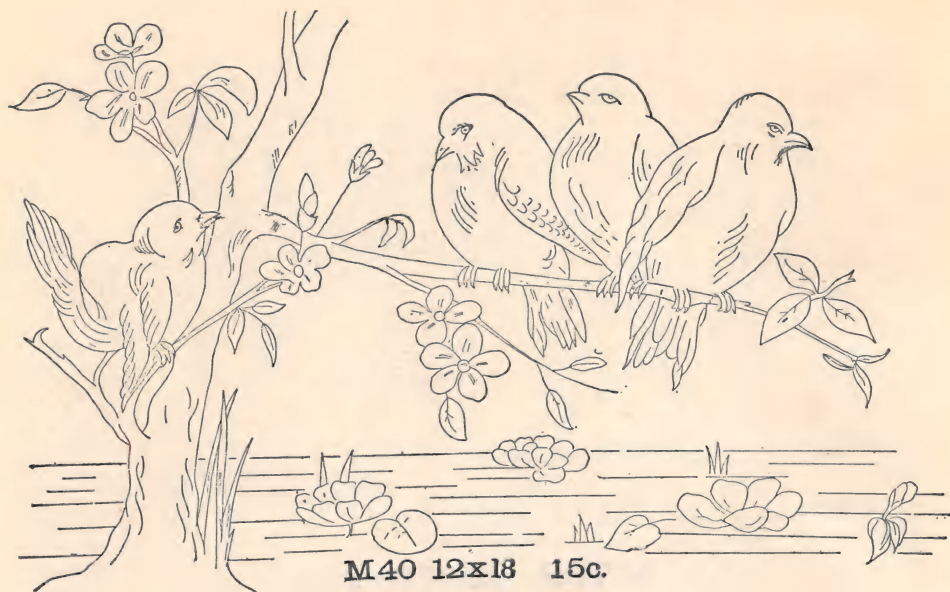
**M38 9x15 15c.****M502 6IN. 15c****M600 4IN. 10c.**

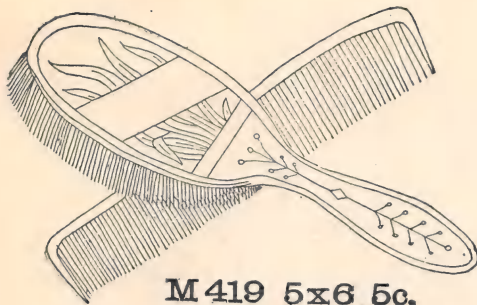


M702 12x12 25c.



M801 18x22 25c.





M 419 5x6 5c.



M 44 11x17 15c.



M 551 10x21 25c.



M 43 9x14 15c.



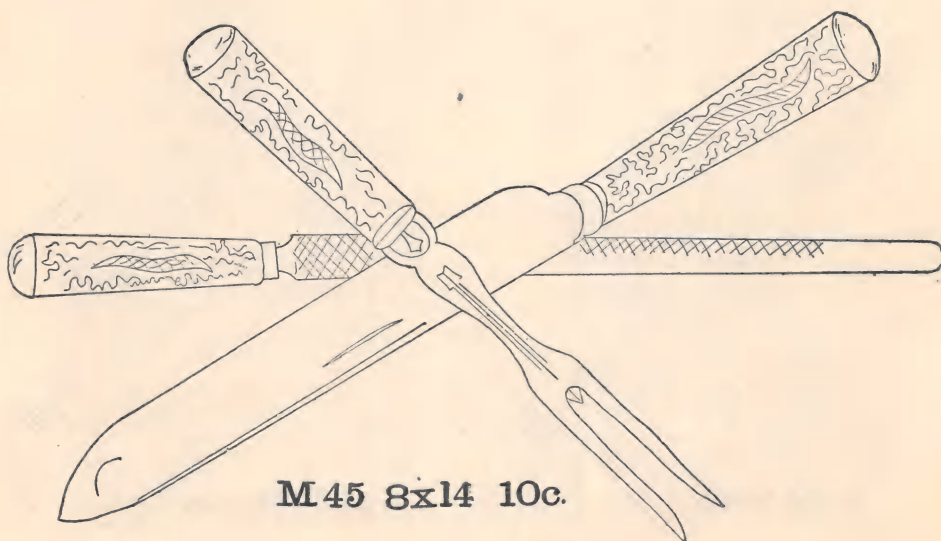
M42 8x16 15c.



M48 10x16 15c



M47 10x13 15c.



M45 8x14 10c.



M402 3IN 5c.



M34 12x14 15c.



M37 9x15 15c.

M07 Wheat Alphabet. 2 in.
35c. per set, 26 letters.

M35 9x14 15c.

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a Year's Subscription to

INGALLS' HOME MAGAZINE

their choice of any one of these Five Premiums.

✂ Order Premium wanted by the Number. ✂

Premium No. 1. **LIDA CLARKSON'S ART BOOKS.** — BRUSH STUDIES, *First Series*; BRUSH STUDIES, *Second Series*; HOUSEHOLD DECORATION.

Premium No. 2. **THE CLARKSON STAMPING OUTFIT.** This Outfit contains Book of Instructions for Stamping, Box Powder, Pad, and the following full-size *new* and *original* Patterns for Painting and Embroidery, designed especially for this Outfit by the MISSES CLARKSON.

DESCRIPTION OF STAMPING DESIGNS.

No. 1. — Raspberry Branch : — A very choice and artistic design for a scarf or a slumber roll, suitable for either embroidery or painting. Can also be used with very pretty effect for lunch-cloth or end of buffet-scarf.

No. 2. — This is an odd and attractive design called "Frolic at the Brook," showing four happy children at play, a most suitable design for a splasher, laundry bag, or stand toilet scarf, to be worked in outline, or etched on linen.

No. 3. — A most artistic design of Spring Blossoms, Clover, Anemones, Daisies, and Grasses, suitable for scarfs, tidies, banners, repeating border for table cloth, lambrequins, etc., for either painting or embroidery.

No. 4. — A most unique design of Heron with simple landscape accessories : a very attractive subject for a screen, banner, etc. Can also be used with excellent effect for pottery decoration, for umbrella jar, or tile work. For outline work in Japanese style it is odd and pretty. This is a most graceful design, and cannot but please.

No. 5. — "On Mischief Bent," is an odd and effective design of a cat on tree stump watching a bird's nest in foliage overhead, toward which the alarmed mother is flying. This is very pretty for a painted plaque or panel, or can be adapted to other purposes with good effect.

Nos. 6-7. — "Field Mice and Wheat," and "Bird on Cherry Branch," can be used for plaques, for embroidery upon various fabrics, or for *repoussé* work, or wood carving. The two designs are novel and handsome, entirely different from anything yet shown in perforated patterns.

This set of designs is entirely new and original, and not to be found in any catalogue of patterns heretofore published. Subscribers will find a pleasing variety in these designs, suitable for so many charming home appointments. Fuller descriptions and manner of working will be given in INGALLS' HOME MAGAZINE from month to month.

Premium No. 3. **INGALLS' FANCY WORK BOOKS.** — COLORS OF FLOWERS, price 35 cts. DARNED LACE PATTERNS, price 25 cts. WORSTED CROSS-STITCH PATTERNS, price 25 cts. CROCHET AND KNITTED LACE, price 30 cts. KENSINGTON PAINTING, price 25 cts. ✂ The Retail Price of these 5 Books, if bought separately, would be \$1.40. See advertisement of these Books on another page of this Magazine.

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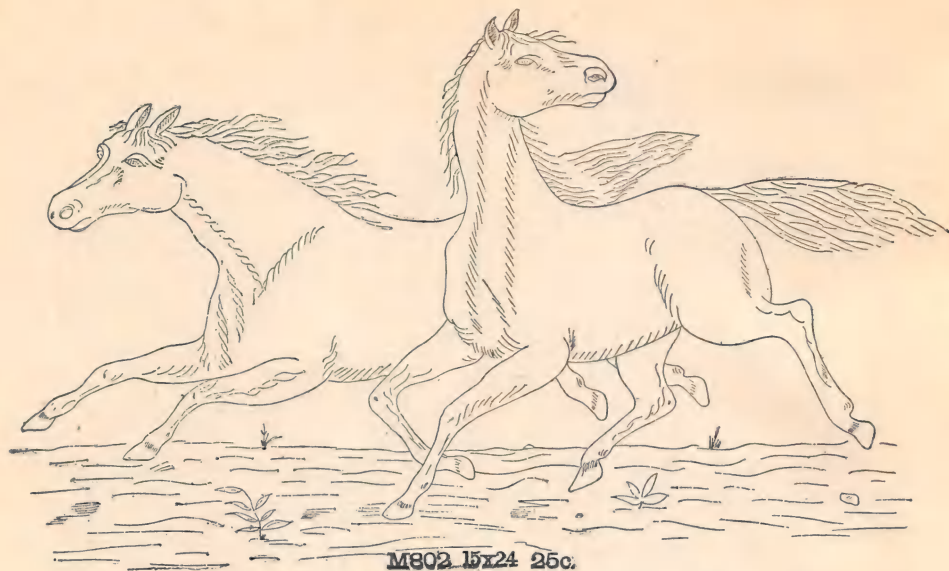
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M802 15x24 25c.



M805 9x22 15c.



M1000 10x23 20c.



M827 12x19 15c.



M832 12x15 15c.



M86 12x18 10c.



M825 12x19 15c.



M824 14x18 15c.



M56 12x15 15c.



M68 11x16 15c.



M46 8x15 15c.



M504 6 IN 10c.



M422 9x7 10c.



M830 13x15 25c.



M911 18x22 25c.



M821 12x19 25c.



M823 12x20 15c.

ILLUSTRATIONS OF STAMPING PATTERNS.



M505 4IN 10c.



M65. 10x17 15c.



M75 10x16 15c.

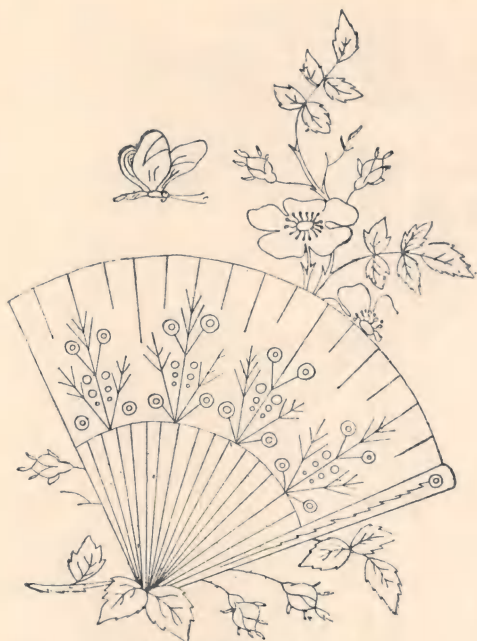


M61 11x12, 10c.



M59 11x12 15c.

ILLUSTRATIONS OF STAMPING PATTERNS.



M67 10x14 15c.



M425 9x11 5c.



M67 9x15 15c.



M64 10x15 15c.



M883 15x18 20c.



M424 7x8 10c.



M423 8x10 5c.



M21 9x15 15c.



M226 11x20 15c.



M72 9x13 10c.



M334 16x15 15c.

ILLUSTRATIONS OF STAMPING PATTERNS.



M69 7x16 15c.



M74 10x15 10c.



M428 6x12 5c.



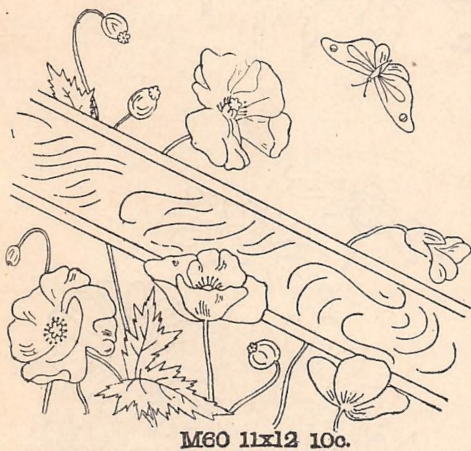
M73 10x15 15c.



M420 8x10 10c.



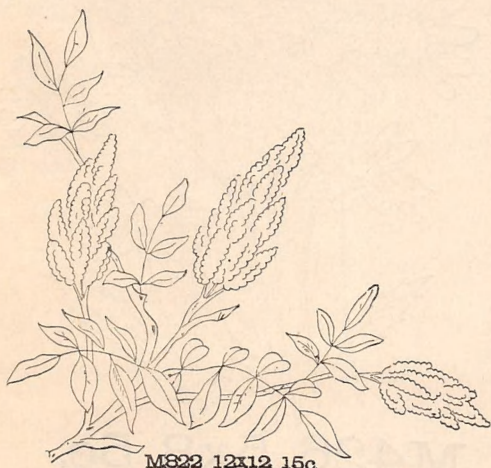
PUSSIES.
M70 8x15 15c.



M60 11x12 10c.



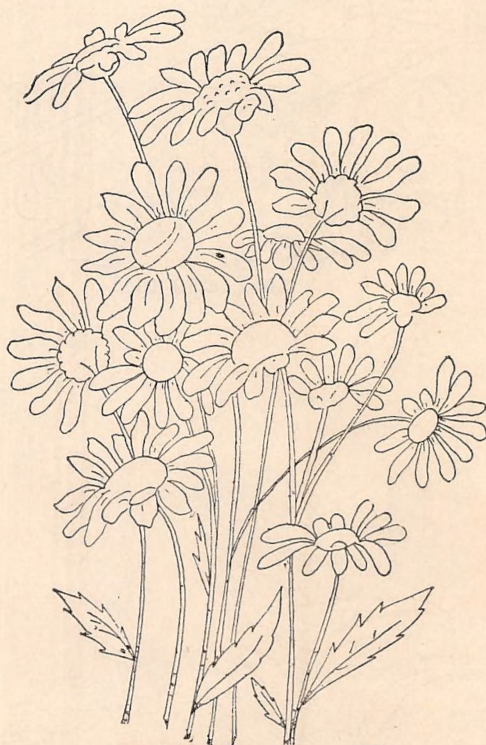
M427 9x10 5c



M322 12x12 15c.



M62 10x16 15c.

**M78 10x15 15c.****M421 6x10 5c.****M426 5x8 5c.**



M829 15x17 20c.



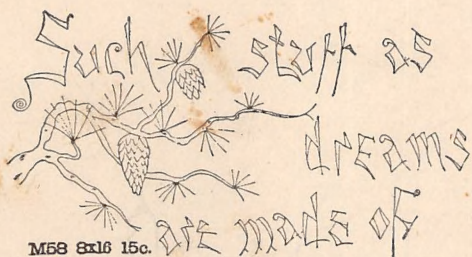
M810 9x24 25c.



M828 12x16 15c



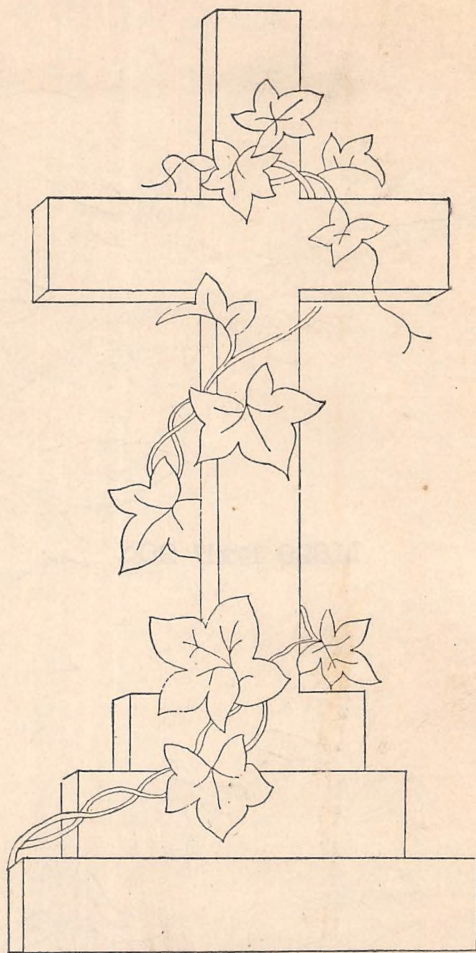
MB31 14x16 15c.



M58 8x16 15c.



M835 16x17 15c.



M429 4x9 5c.



M74 10x15 10c.